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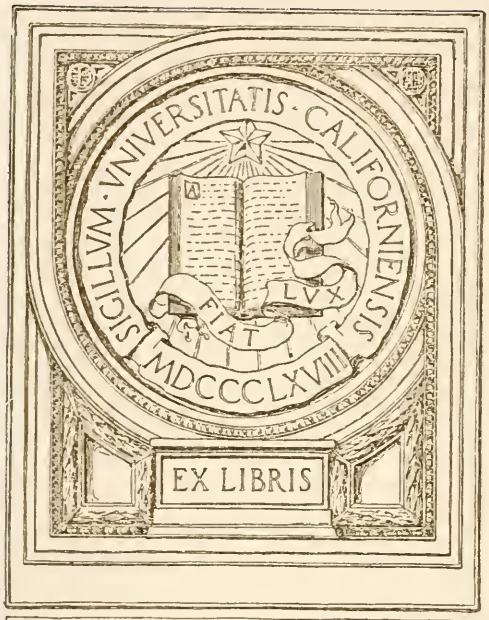
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THE USE OF TU AND VOUS IN MOLIÈRE

BY
PERCIVAL B. FAY

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In referring to Molière's plays, my abbreviations are the same as those used in the Despois and Mesnard edition (*Collection des Grands Écrivains*), to wit:

Am. magn. ..... *Les Amants magnifiques*
Am. méd. ..... *L'Amour médecin*
Amph. ..... *Amphitryon*
Av. ..... *L'Avare*
Bourg. g. ..... *Le Bourgeois gentilhomme*
Crit. Éc. d. f. ..... *La Critique de l'École des femmes*
Ctesse d'Escarb. ..... *La Comtesse d'Escarbagnas*
Dép. am. ..... *Dépit amoureux*
D. Garc. ..... *Dom Garcie de Navarre*
D. Juan ..... *Dom Juan*
Éc. d. f. ..... *L'École des femmes*
Éc. d. m. ..... *L'École des maris*
Ét. ..... *L'Étourdi*
Fâch. ..... *Les Fâcheux*
F. sav. ..... *Les Femmes savantes*
G. D. ..... *George Dandin*
Impr. ..... *L'Impromptu de Versailles*
Mal. im. ..... *Le Malade imaginaire*
Mar. for. ..... *Le Mariage forcé*
Méd. m. l. ..... *Le Médecin malgré lui*
Mélic. ..... *Mélicerte*
Mis. ..... *Le Misanthrope*
Pourc. ..... *Monsieur de Pourceaugnac*
Pr. d'É. ..... *La Princesse d'Élide*
Préc. rid. ..... *Les Précieuses ridicules*
Scap. ..... *Les Fourberies de Scapin*
Sgan. ..... *Sganarelle*
Sic. ..... *Le Sicilien*
Tart. ..... *Le Tartuffe*

INTRODUCTORY REMARKS

The use of the second person plural in speaking to a single individual is or has been a normal form of address in all the Romance languages except Roumanian, and in most of the other modern languages of Central and Western Europe. But the use of this form, its rivalry with the second person singular and with other forms of address, has by no means had a parallel development in the various languages, and its history in each

language constitutes an independent and many-sided problem. For example, the English *you* referring to a single person, which began to be used in the Middle English period under the influence of French politeness,[1] has today, in the standard speech, entirely supplanted the singular form. In French, *tu* and *vous* have both been in use from the earliest times, but the distinctions between them have varied greatly in the course of the centuries. Elsewhere, as in German, Spanish and Italian, the second plural which supplanted the second singular in formal address, has itself, under various influences and at different dates, been wholly or partly supplanted by other supposedly more polite forms. Varied as the history of the forms of direct address has been in the different languages, there seems to be no doubt that, in the Romance and Germanic languages at least, the use of the second plural for the second singular may in all cases be traced back, directly or indirectly, to the late Latin use of *vos* for *tu* in addressing a single person, unquestioned examples of which are to be found as early as the latter part of the fourth century.[2] It seems unnecessary here to outline the history of *tu* and *vous* from the Old French period to the present time, as I should be able to add but little first-hand information to what has already been written on the subject,[3] but I believe that much

[1] Cf. Jespersen, *A Modern English Grammar*, II, pp. 44ff.

[2] E. Châtelain (*Du pluriel de respect en latin. RPh.* n.s., IV, pp. 129–139) finds no conclusive examples earlier than the fifth century, but G. Ehrismann (*Duzen und Ihrzen im Mittelalter, Z. f. Deutsche Wortforschung*, I, pp. 117–149, II, pp. 118–159, IV, pp. 210–248, V, pp. 127–220; cf. esp. I, pp. 118–119) quotes a number of clear cases from the letters of Symmachus (340–416) to his father. It is not quite clear just how the *pluralis reverentiæ* first came to be used. For a discussion of its origin and for early examples of its use, cf., in addition to the articles to which I have just referred, Grimm, *Deutsche Gram.* (Berlin and Gütersloh, 1870–1898), IV, pp. 358ff., and Muller, *The Use of the Plural of Reverence in the Letters of Pope Gregory I. Rom. Rev.*, V, pp. 68–89. The latter concerns himself particularly with the subtle shades of meaning which may be conveyed by the use and alternation of *tu* and *vos*. On the Romance languages in general, cf. Diez, *Gram. d. langues rom.* (trad. Paris), III, pp. 50–54, and Meyer-Lübke, *Gram. d. langues rom.* (trad. Doutrepont), III, pp. 112–115.

[3] The most thorough and satisfactory study of the pronouns of direct address for the whole French period remains the dissertation of V. Schliebitz (*Die Person der Anrede in der frz. Sprache*, Breslau, 1886). Schliebitz's treatment is least satisfactory in regard to the eighteenth and

remains to be done in the way of accurate and detailed study of particular periods and the usage of individual authors. I therefore propose to investigate one very small corner of this large and still fertile field.

It is evident that the "plural of reverence" and its history may be envisaged from several different points of view, a few of which may be briefly suggested. For example, a participle or adjective used with a Latin *pluralis reverentiæ* was always plural in form, while already in the Old French such attributes begin to have the real gender and number of the person addressed.[4] Here we are dealing with a syntactic phenomenon. If we consider the fact that in Colombia and Peru *vos* is used with a second plural verb, while the corresponding object pronoun is *te* and not *os*,[5] we enter rather the domain of morphology.

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nineteenth centuries. For this period, his statements are in the main based, not upon a first-hand study of the texts or an observation of actual usage, but rather upon the dicta of lexicographers and grammarians. The treatment of Molière's usage (to which the author devotes three pages) is in the main exact, though the scope of his subject necessarily precluded a detailed study of any one author. I shall several times have occasion to refer to this dissertation. A. Dauzat, in his *Défense de la langue française* (Paris, 1912), devotes one chapter (2e partie, ch. ii, "La politesse dans la langue française") mainly to the history of the pronouns of politeness in French, comparing the French usage with that of English, German, Spanish and Italian. This very readable study is unfortunately rather superficial and in part at least (as we shall presently see in regard to Molière) inexact and misleading. It is valuable as including a consideration of Racine's plays, which had been neglected by Schliebitz, and as supplementing the latter's statements in regard to the nineteenth century and contemporary usage. Certain periods and certain poems of the Old French literature have been studied with reference to this matter somewhat more in detail. For the *Roland*, cf. Mussafia, *ZRPh*, IV, pp. 109–113. Cohn comments briefly (*ASNS*, CVI, p. 436, and *ZFSL*, XXIV, 2, p. 25) on the usage of Marie de France, and (*ZFSL*, XXV, 2, pp. 162–166) on that of Chrétien de Troyes in *Cligès*. Bernhardt (*ZDPh*, XXXIII, pp. 368–390) examines *Aliscans* and Chrétien's *Perceval*, *Yvain* and *Erec et Enide* in comparison with the poems of Wolfram von Eschenbach, Hartmann von Aue and Gottfried von Strassburg, while Ehrismann, in studying the usage in Middle High German, has occasion to refer to a number of the Old French poems (*l.c.*, esp. V, pp. 132, 135, 139–140, 153). A. Ganter (*Beiträge zur Geschichte der Anrede im Afrz.*, diss. Heidelberg, 1905) has accumulated a mass of details in regard to the use of the pronouns of address from the middle of the fourteenth to the middle of the fifteenth century, a period interesting in that the characteristic Old French freedom and fluctuation was gradually giving way to a more fixed usage. Cf., for a number of other references, Horluc and Marinet, *Bibl. de la syntaxe fr.*, Nos 1428–1434.

[4] Cf. Brunot, *Hist. de la langue fr.*, I, p. 223.

[5] Cf. Lenz, *ZRPh*, XV, p. 518.

The possible influence of the Old French courtly epic upon the use of *du* and *ihr* in Middle High German[6] interests the student of comparative literature. Or again, the efforts to generalize the use of *tu* at the time of the French Revolution[7] show how intimately the question may be related to social and political history. Finally, the significant shifts from *vous* to *tu* or the reverse in a play of Racine or a novel by Bourget may be regarded from a stylistic viewpoint.

I propose, in the present study, to examine in detail the use of *tu* and *vous* in Molière's plays, to determine, as accurately as possible, the field which belongs to each, and especially to try to explain the psychological or stylistic reasons which underlie the rather frequent changes from *vous* to *tu* and the reverse. I shall concern myself only with the plays themselves, and shall not endeavor, unless it be incidentally, to show to what extent they reflect the actual usage of Molière's contemporaries. Stage tradition undoubtedly played some part in the author's choice of his pronouns of direct address (far less to be sure than in the more conventional classic tragedy), but I think we may safely assume that, in the comedies at least which deal with contemporary manners, the use of *tu* and *vous* would not be so far removed from the actual usage familiar to the audience for which the plays were intended as to endanger the illusion of reality. It is probable, to be sure, that in the language of everyday conversation there was less change from one form to the other than the plays of Molière might lead one to believe, but it must be remembered that a dramatist portrays precisely those moments of emotion where such a change would be most likely to occur. The *tutoiement* was apparently very little used among the middle and upper classes of the time.[8] Racine, in his letters, constantly addresses as *vous* his wife, child, sister, and all his friends.[9] The same is true of Madame de Sévigné, who rarely if

[6] Cf. Ehrismann, *l.c.*, IV, p. 210.

[7] Cf. Brunot in Petit de Julleville, *Hist. de la langue et de la litt. fr.*, VII, pp. 833–835.

[8] But cf. *infra*, pp. 278ff.

[9] Cf. Racine, *Grands Écrivains* edition, VIII, p. 536 (*s.v.* "tu").

ever, except in jest, uses the familiar form in addressing Madame de Grignan.[10] Schliebitz tells us[11] that in Furetière's *Roman bourgeois* (1666), which presumably portrays fairly well the actual usage of the middle classes, the *vous* is used almost exclusively, between man and wife, parents and adult children, and even to servants. That the distinction between *tu* and *vous* was by no means a matter of indifference in the second half of the seventeenth century is clearly shown by a number of contemporary passages quoted by Livet.[12] It is only necessary to refer to certain scenes in the *Folle Querelle* (1668) which contain a spirited discussion of the *tutoiement* in *Andromaque*.[13] We are therefore justified in supposing that Molière generally had his reasons for choosing one or the other form of address, and that his choice hardly depended on his caprice of the moment. But it is not always possible for us to determine what these reasons may have been.

The present study is based upon an examination of all the plays of Molière with the exception of the *Jalousie du Barbouillé* and the *Médecin volant*, the complete authenticity of which is not beyond dispute, the *Pastorale comique*, of which we have only the scenario and a few songs, and *Psyché*, written in collaboration with Corneille. I have likewise left out of consideration such dialogue as happens to occur in the various ballets, intermèdes, etc., which adorn a number of the plays. Quotations are from the Despois and Mesnard edition in the *Grands Écrivains* series, and all references are to this edition.[14]

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[10] Muller (*l.c.*, p. 88) quotes a passage cited by Janet in the *Rev. d. Deux-Mondes*, 1 Sept., 1884, p. 55, in which Madame de Sévigné jestingly treats her daughter as a little child and uses *tu*. For another somewhat similar case (this time to her son-in-law), cf. Duclaux, *Madame de Sévigné* (Paris, 1914), p. 125 and note.

[11] *L.c.*, pp. 32–33.

[12] *Lexique de la langue de Molière*, III, pp. 755–756 (*s.v.* "tutayer et tutoyer").

[13] *La Folle Querelle*, ed. Jacob, pp. 32, 36–38.

[14] In quoting from the prose plays, I supplement the indication of act and scene by a page reference. For the other plays, a reference to the

A word as to the arrangement of the material. To take the plays in chronological order and analyze successively the forms used in each would be, to say the least, tedious and unenlightening. A grouping of the plays on the basis of their general resemblances (farces, comedies of intrigue, serious comedies in verse, etc.) would be purely artificial and would likewise involve needless repetition. The conclusions which such an arrangement would enable us to draw would not be sufficiently definite to compensate its disadvantages. It seemed better, then, to consider at once the whole series of plays, and to adopt the following disposition. The cases in which *tu* and *vous* are used are classified primarily according to the relation of the speaker to the person addressed. Thus I shall treat first the various family relations: husband and wife, children to parents, parents to children, etc. Then I shall examine the forms used by masters and mistresses to servants and others of lower station, by inferiors to those of higher station, and by persons of lower station to one another. This will be followed by a consideration of certain cases of *tutoiement* which cannot be included under any of the preceding heads. I shall then deal briefly with the usage in self-address, and finally with miscellaneous apostrophes not addressed to persons.

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verse seemed sufficient. The following table shows the arrangement of the plays in the Despois and Mesnard edition:

Vol. I: *L'Étourdi, Dépit amoureux;*

Vol. II: *Les Précieuses ridicules, Sganarelle, Dom Garcie de Navarre, L'École des maris;*

Vol. III: *Les Fâcheux, L'École des femmes, La Critique de l'École des femmes, L'Impromptu de Versailles;*

Vol. IV: *Le Mariage forcé, La Princesse d'Élide, Le Tartuffe;*

Vol. V: *Dom Juan, L'Amour médecin, Le Misanthrope;*

Vol. VI: *Le Médecin malgré lui, Mélicerte, Le Sicilien, Amphitryon, George Dandin;*

Vol. VII: *L'Avare, Monsieur de Pourceaugnac, Les Amants magnifiques;*

Vol. VIII: *Le Bourgeois gentilhomme, Les Fourberies de Scapin, La Comtesse d'Escarbagnas;*

Vol. IX: *Les Femmes savantes, Le Malade imaginaire.*

HUSBAND AND WIFE[15]

Middle and upper class husbands and wives uniformly address one another in the polite form: Molière and Mlle Molière (*Impr.*), Dom Juan and Elvire (*D. Juan*), Amphitryon and Alcmène (*Amph.*), George Dandin and Angélique (*G. D.*), M. and Mme de Sotenville (*ibid.*), Orgon and Elmire (*Tart.*), M. and Mme Jourdain (*Bourg. g.*), Chrysale and Philaminte (*F. sav.*), Argan and Béline (*Mal. im.*). But in two instances this normal usage is varied by a sudden change to *tu*:

D. Juan, I, 3: As long as Elvire hopes against hope that her husband may be able to give a satisfactory explanation of his conduct, she continues to use the normal *vous*, but when she can no longer doubt his perfidy, her tone of touching appeal gives way to an outburst of righteous indignation (p. 98): "Ah! scélérat, c'est maintenant que je te connois tout entier . . ." and so on to the end of the scene. When she again appears and exhorts D. Juan to change his manner of life (IV, 6, p. 180), she has recovered her self-control and uses *vous* throughout.

Quite different is Angélique's momentary lapse into the familiar form (*G. D.*, III, 6). She normally addresses her husband as *vous*, whether her tone is one of scornful indifference (II, 2) or whether she is trying to move him by humble entreaty, promises of fidelity and threats of self-destruction (III, 6). But when, in the latter scene, she finally contrives to slip past him in the doorway, there follows a natural reaction and, from her vantage ground within the house, she pours down upon the poor man a torrent of abusive mockery (p. 586): "Comment? c'est toi! D'où viens-tu, bon pendard?" etc.

The only play in which reciprocal *tu* appears to be the normal form between a bourgeois husband and his wife is *Sganarelle*.

[15] Schliebitz observes (p. 39) that *vous* is almost always used between husband and wife, and notes the exceptional *tu* (due to anger) in *G. D.* and *D. Juan*. Dauzat generalizes (p. 166): "Entre époux . . . on se dit *vous*."

Though Sganarelle in this play appears as a "bourgeois de Paris," he is after all not unrelated to his homonyms who appear elsewhere, sometimes in humbler station, and who are always redolent of the traditional farce. The wife uses the *tutoiement* exclusively (it is true that she scarcely addresses him except in angry dispute: cf. Sc. 6 and 22). Sganarelle generally uses *tu* in return, not only in the course of their mutual recriminations, but also when he endeavors to effect a tentative reconciliation (v. 608: "Je risque plus du mien que tu ne fais du tien"). But in Sc. 6, we see how effectively this *tu* may alternate with an ironical *vous*. Thus in the tirade which follows his first discovery of her supposed infidelity (vv. 158ff.):

> "Ah! mâtine!
> Nous vous y surprenons en faute contre nous,
> Et diffamant l'honneur de votre cher époux," etc.

Then frankly abusive (v. 180): "Je songe à te rompre le cou." Again ironically polite (vv. 183–184):

> "Doux objet de mes vœux, j'ai grand tort de crier,
> Et mon front de vos dons vous doit remercier."

Finally, from v. 186 to the end of the scene, we have the normal *tu*. He also uses *tu* to apostrophize her when she is not present (vv. 265–266):

> "Ah! truande, as-tu bien le courage
> De m'avoir fait cocu dans la fleur de mon âge?"

Husbands and wives who belong to the class of domestics or peasants (with the exception of George Dandin, whose marriage to the daughter of a country gentleman has somewhat raised him in the social scale) regularly address one another as *tu*. *Tu* is invariably used by Sosie (and of course by Mercury in his disguise) and Cléanthis (*Amph.*). In *Méd. m. l.*, Martine addresses Sganarelle throughout in the familiar form, and is as a rule addressed in the familiar form by him. But in I, 1, we have a shift in the use of the pronouns. The quarrel begins

with reciprocal *tutoiement*. Then, as the wife heaps reproach upon reproach, Sganarelle's manner suddenly changes (p. 39): "Ma femme, allons tout doucement, s'il vous plaît . . . Ne nous emportons point, ma femme" (note this first person plural, which might be considered as forming a sort of transition). He threatens to beat her and finally does so, addressing her the while in an ironical tone, interspersed with terms of endearment (p. 40): "Ma petite femme, ma mie . . . Ma chère moitié . . . Doux objet de mes vœux, je vous frotterai les oreilles." Finally, in the following scene, offering to make peace with her, he returns to the use of *tu* (p. 45): "O ça, faisons la paix nous deux. Touche là."

In the same play, nurse Jacqueline addresses her husband Lucas only once (II, 3, p. 80): Ôte-toi de là aussi." Lucas uses *tu* to his wife with a single exception (II, 1). In this case he is merely echoing her master's words of reproof (pp. 69–70): "GÉRONTE: Ouais! Nourrice, ma mie, vous vous mêlez de bien des choses. LUCAS: Taisez-vous, notre ménagère Jaquelaine: ce n'est pas à vous à bouter là votre nez." But a few minutes later, we find the normal *tu* (p. 72): "Morgué, tais-toi, t'es cune impartinante" (the situation remains essentially the same, but the expletive and the change to *tutoiement* are expressive of his increasing—if perhaps simulated—irritation.

Finally we must reckon as a case apart the recriminatory *tu* used by the supposititious wives when they address Monsieur de Pourceaugnac in their respective dialects (*Pourc.*, II, 7, 8).

CHILDREN TO PARENTS

The polite form is used without exception.

FATHER TO SON[16]

In comparatively few cases do we find one of the two forms used to the exclusion of the other. Anaxarque uses only *tu* to Cléon (*Am. magn.*). Monsieur Diafoirus ceremoniously addresses his son as *vous* (*Mal. im.*), except that, when speaking in Latin, he says (II, 6, p. 374): "*Quid dicis?*". The fact that Orgon does not use *vous* in addressing Damis (*Tart.*) is by no means conclusive evidence that *tutoiement* is here the normal form, since in the only scene where direct address occurs (III, 6),[17] the father's tone is threatening and abusive. It is worthy of note that, although *vous* does not occur in this scene, the wrathful *tu* is varied by the use of the indefinite subject pronoun (vv. 1131–1132:

> "Allons, qu'on se rétracte, et qu'à l'instant, fripon,
> On se jette à ses pieds pour demander pardon."

and 1136–1137)[18] and of the imperative first plural (v. 1138: "Vite quittons la place").[19]

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[16] Neither Schliebitz nor Dauzat subdivides according to sex the usage of parents in addressing their children. Dauzat's generalization (p. 166) is not only superficial but quite inexact: "Les enfants sont toujours tutoyés par leurs parents . . .: Gorgibus tutoie ses nièces (as a matter of fact, he does not address Cathos separately, and Magdelon is not his niece); Harpagon, Orgon, Thomas (*sic*) Diafoirus, leurs fils ou filles." Schliebitz (p. 40) makes a much more accurate analysis, and concludes that the date of the *Avare* marks a turning-point in Molière's usage in this regard: in the earlier plays, parents regularly address their children as *tu*, exceptional cases of *vous* being due to the influence of emotion, while in the *Avare* and later comedies *vous* is the usual form and *tu* is hardly ever used unless there is present an emotional element. It is true that the facts do to a certain extent seem to point in this direction (especially in the case of fathers addressing their daughters), but there are so many exceptions that we must beware of attaching an undue importance to Schliebitz's observation. In any case, it would be rash to infer that Molière's plays reflect changing conditions in actual contemporary usage.

[17] For the sake of brevity, I restrict the term "direct address" to passages which involve the use of *tu* or *vous*.

[18] Cf. Schliebitz, p. 48, and for other examples of this use of *on* by Molière, the *Grands Écrivains* edition, XII, pp. xlvi-xlvii.

[19] Cf. Schliebitz, p. 47, and the *Grands Écrivains* edition, XII, p. cxii.

In a majority of the plays which contain dialogue between father and son, the father uses both *tu* and *vous*. In some cases it is comparatively easy to determine which is the normal form, the form used when there is no disturbing emotional factor. Thus in *Dép. am.* (Polydore to Valère) *tu* is certainly the normal form (cf. V, 6, 8, where the element of emotion is absent). The only exception is in III, 6,[20] where the *vous* is clearly ironical (vv. 907–910):

> "Enfin, le beau mignon, vos bons déportements
> Troubleront les vieux jours d'un père à tous moments;
> Tous les jours vous ferez de nouvelles merveilles,
> Et nous n'aurons jamais autre chose aux oreilles."

Then, after an ironical tirade in which he refers to his son in the third person (vv. 913–925), he adopts the frankly abusive *tu* (vv. 926–928):

> "Ha! chien! que j'ai reçu du ciel pour mon martyre,
> Te croiras-tu toujours et ne pourrai-je pas
> Te voir être une fois sage avant mon trépas?"

We find a similar state of affairs in the dialogue between Lycarsis and his supposed son Myrtil (*Mélic.*). The normal *tu* (cf. vv. 243ff.) is twice varied by a change to the plural form. In the first case (I, 5), the *vous* expresses indignant surprise (v. 286: "Et savez-vous, morveux, ce que c'est que d'aimer?"), followed by an assertion of parental authority (v. 295: "Eh bien! je vous défends que cela continue;" v. 303: "Ah! ah! je vous ferai sentir que je suis père"). At the end of the scene, the father returns to the familiar form (v. 327): "Myrtil, holà! Myrtil! Veux-tu revenir, traître?" The other passage in question (II, 4, 5) begins with an ironical *vous* (v. 471): "Peste! mon petit fils, que vous avez l'air tendre" etc. This *vous* is maintained in angry reproach even when the element of irony is no longer apparent (v. 509: "Comment? à quel orgueil, fripon, vous vois-je aller?"), but gives way to an affectionate *tutoiement*

[20] The *vous* of vv. 1661–1662 means "toi et Ascagne;" similarly v. 1750.

when the father's heart is finally touched by his son's supplications (v. 537: "Lève-toi").

In *D. Juan* on the other hand, a serious play in which some scenes approach the tragic style, the situation is reversed. *Vous* here appears to be the normal form, and *tu* occurs only in an outburst of anger. When, at the end of D. Louis's long moral tirade (IV, 4), his son ironically invites him to be seated, the father completely loses patience and changes to *tu* (p. 177): "Non, insolent, je ne veux point m'asseoir, ni parler davantage, et je vois bien que toutes mes paroles ne font rien sur ton âme." Later (V, 1), rejoicing in his son's repentance, he returns to the use of *vous* (pp. 189–191): "Ce que vous me dites est-il bien vrai?" etc.

In *Scap.*, there are two cases of dialogue between father and son. In II, 2, Géronte refuses to embrace his son, holding him at arm's length with a severe and distant *vous* (p. 441: "Ah! vous voilà . . . Doucement, vous dis-je" etc.), which he maintains until his final outburst at the end of the scene (p. 443): "Qu'on se rende au logis (note the transitional *on*[21]). J'y vais revenir tout à l'heure. Ah! traître, s'il faut que tu me déshonores, je te renonce pour mon fils . . ." So we have in this scene a marked contrast between the *vous* of restrained severity and the *tu* of outspoken wrath, but it is difficult to say which form the father would use under normal circumstances. *A priori* we should expect his usage to be the same as that of Argante in addressing Octave, but here again it is not certain which is the normal form. In the only scene in which direct address occurs,[22] (III, 10), Argante begins with a formal *vous* (p. 510): "Venez, mon fils, venez vous réjouir avec nous de l'heureuse aventure de votre mariage. Le Ciel . . ." Then, endeavoring to explain the situation to his son, he immediately changes to the *tutoiement*

[21] Cf. *supra*, p. 237, note 18.

[22] Cf., however, I, 3, where Scapin, playing the part of Argante, addresses Octave with the abusive *tu* (p. 424): "Comment, pendard, vaurien, infâme, fils indigne d'un père comme moi, oses-tu bien paroître devant mes yeux," etc.

("Oui; mais tu ne sais pas . . ."), which he maintains throughout the scene.

Finally, it is the case of Harpagon and Cléante (*Av.*) which presents the most interesting problem. In I, 4, the father uses *vous* throughout. Although he is reproving his son for his extravagance, he speaks with comparative calm, and his tone is not one of violent abuse. The *vous* is maintained when he proceeds to ask Cléante's opinion of Mariane. In II, 2, on the other hand, discovering that it is Cléante who wishes to borrow the money, he falls into the abusive *tutoiement* (p. 100): "Comment, pendard? c'est toi qui t'abandonnes à ces coupables extrémités?" In giving his orders for the dinner (III, 1), he uses the polite form[23] (pp. 123–124): "Et vous, mon fils le Damoiseau, à qui j'ai la bonté de pardonner l'histoire de tantôt . . ."—this is not to be explained as merely an instance of the ironical *vous*, since the plural is maintained (p. 124) even after the father has dropped his tone of ironical politeness. In III, 7, reproving his son in a somewhat threatening tone (but in Mariane's presence, and without undue violence), Harpagon uses *vous* (p. 147): "Encore? Avez-vous envie de changer de discours?" But a few moments later, in an angry aside to Cléante (p. 150): "Bourreau que tu es!" Similarly in III, 9, apostrophizing his son who is no longer present (p. 154): "Ô fils impertinent, as-tu envie de me ruiner?" At the end of IV, 2, the father halts Cléante, who was about to withdraw (p. 161): "Non, demeurez . . . j'ai besoin de vous." Then, as soon as the two remain alone (IV, 3), Harpagon begins in a friendly and confidential tone: Ô çà, intérêt de belle-mère à part, que te semble à toi de cette personne?" Cléante falls into the trap, and as he begins to betray himself, his father, gradually assuming the rôle of inquisitor, changes to *vous* (p. 163[24]): "Lui avez-vous rendu visite?" Finally comes the triumphant outburst (p. 164): "Oh

[23] We shall see later that in this scene Harpagon uses *vous* even to the servants whom he usually addresses in the familiar form.

[24] Cf. the footnote to this page in the *Grands Écrivains* edition. Schliebitz (p. 40) also calls attention to this scene.

sus! mon fils, savez-vous ce qu'il y a?" Then, in the face of his son's resistance, Harpagon becomes violent and abusive (p. 165: "Comment, pendard? tu as l'audace d'aller sur mes brisées?"), and continues so to the end of the scene (the final "Donnez-moi un bâton tout à l'heure" is certainly not addressed to Cléante). In IV, 5, the father uses the familiar form throughout. At first, after Maître Jacques has brought about a reconciliation, he is very friendly with his son (p. 171: "Et moi, j'ai toutes les joies du monde de te voir raisonnable"), but upon being undeceived, he again becomes angry (p. 172: "Laisse-moi faire, traître," etc.). The *tutoiement* is used in both situations, and there is no transitional *vous*. What, then, is Harpagon's normal usage in addressing Cléante? Though the facts do not seem to warrant a too positive conclusion, I am inclined to believe that *vous* is here the normal form. If so, and if my interpretation is correct, the use of *tu* must be explained as due in some cases to the influence of extreme anger, and in other cases to an unusually familiar and confidential manner on the part of the father.

FATHER TO DAUGHTER

Here again, as in the preceding section, there are a number of cases in which the father is consistent in using only one of the two forms, but more often he uses now one, now the other. Furthermore, as in the preceding section, it seems impossible to draw any definite conclusions from a classification of the characters on the basis of their respective social status.

Tu only is used by Trufaldin in addressing Célie after he has recognized her as his long-lost daughter (*Ét.*), by Iphitas to the Princess (*Pr. d'É.*), and by Géronte to Lucinde (*Méd. m. l.*). It is true that, in the latter play, the only case of direct address involves an assertion of parental authority (III, 6, p. 112: "Penses-tu donc . . . Tu épouseras Horace, dès ce soir").

Monsieur Jourdain (*Bourg. g.*) and Chrysale (*F. sav.*) use only *vous* to their daughters (even when Chrysale addresses Armande in a tone of frank abuse, III, 6, v. 1109: "Taisez-vous, péronnelle!"). More surprising is Argan's exclusive use of the polite form in speaking to his daughter Louison, who is but a small child (*Mal. im.*, II, 8). This is probably to be explained by the father's particularly severe and threatening manner.

In three cases where the father uses both *tu* and *vous,* we may consider that the *tutoiement* is almost certainly the normal form. Gorgibus, in addressing Magdelon (*Préc. rid.*, Sc. 4), uses *tu* except when he is about to make a stern reprimand (p. 66): "Cathos, et vous, Magdelon . . ."

In *Am. méd.*, Sganarelle first addresses his daughter as *vous* (p. 306): "Dieu vous gard! Bon jour, ma mie. Hé bien! qu'est-ce? Comme vous en va?" Probably these expressions should be regarded as mere formulas of politeness, since he immediately changes to the familiar form which he uses throughout the remainder of the play, whether he is speaking tenderly (as in this scene, I, 2), in a tone of anger (I, 3, p. 309: "Va, fille ingrate, je ne te veux plus parler . . ."), or without marked emotion (III, 6, 7).

More interesting are the forms used by the Gorgibus of *Sgan.* in addressing Célie. In Sc. 1, the father is angered by his daughter's refusal to consent to a marriage with Valère. Throughout this scene he uses *vous* (v. 2: "Que marmottez-vous là, petite impertinente," etc.), except in v. 47:

> "Lélie est fort bien fait; mais apprends qu'il n'est rien
> Qui ne doive céder au soin d'avoir du bien,"

and v. 51: "Valère, je crois bien, n'est pas de toi chéri." Here the shift in the pronouns is clearly due to the fact that the speaker momentarily changes from his tone of scolding to one of reasoning; when he resumes his former tone, he likewise returns to the use of *vous* (vv. 55–57):

> "Mais suis-je pas bien fat de vouloir raisonner
> Où de droit absolu j'ai pouvoir d'ordonner?
> Trêve donc, je vous prie, à vos impertinences."

Elsewhere we find *tu,* which is undoubtedly the normal form, e.g., v. 485 (Célie has become an obedient daughter and promised to marry Valère): "Approche-toi de moi, viens çà, que je t'embrasse;" v. 633 (Célie has again determined not to marry Valère, but her father's anger is not yet fully roused): "Tu te démens bien tôt de tes bons sentiments."

On the other hand, in the case of Monsieur de Sotenville—Angélique (*G. D.*) and in the case of Orgon—Mariane (*Tart.*), *vous* is apparently the father's normal form of address. Monsieur de Sotenville uses the familiar form only once, and this occurs when he is tenderly commending his daughter's conduct (II, 8, p. 563): "Oui, ma fille, et je vois qu'en sagesse et en courage tu te montres un digne rejeton de la maison de Sotenville. Viens çà, approche-toi que je t'embrasse." On the following page he changes to *vous* ("Où allez-vous, ma fille?"), and later (III, 7) we find only *vous.*

Mariane is addressed by her father in the polite form (cf. II, 1, 2; IV, 3), whether the latter speaks without special emotion or asserts his parental authority. The only exception is v. 561:

> "Que quand tu n'aurois même aucune sympathie
> Pour tous les autres dons . . ."

In v. 572 he returns to the normal *vous:* "Ma fille, vous devez approuver mon dessein." Here the father's momentary *tutoiement* can hardly be interpreted as indicating an altered attitude toward Mariane. Perhaps the change is merely intended to reflect the irritation caused by Dorine's repeated interruptions.

In the five remaining cases of father-to-daughter usage, it seems to me that we must leave undecided the question of which is the normal form of address. In *Dép. am.,* Albert addresses his daughter only twice. In the first instance, we have a formal and colorless command (v. 649):

> "Rentrez, Lucile, et me faites venir
> Le précepteur."

The second occurs in v. 1081: "Que veux-tu que je dis?" (Lucile has been urging him not to listen in silence to Mascarille's

slanderous remarks). The evidence is not sufficient to justify one in drawing a conclusion.

Harpagon's usage in addressing Élise (*Av.*) shows almost as much change as his usage in addressing her brother.[25] He begins with *vous* (I, 4, p. 77): "Est-ce le mot, ma fille, ou la chose, qui vous fait peur?" (to Cléante, as we have seen, the father uses *vous* throughout this scene). But presently, though still speaking calmly and without marked emotion, he changes to the familiar form (p. 80): "Quant à ton frère, je lui destine une certaine veuve . . .; et pour toi, je te donne au Seigneur Anselme." Upon his daughter's ceremonious refusal of the proposed alliance, Harpagon adopts the ironically polite *vous* with which we are already familiar: "*Il contrefait sa révérence.* Et moi, ma petite fille ma mie, je veux que vous vous mariiez, s'il vous plaît." The father continues for a few minutes to speak in this mocking vein, and then, suddenly changing his tone and seriously asserting his parental authority, he reverts to the *tutoiement* (p. 81: "C'est une chose où je te réduirai"), which persists to the end of this scene, and which occurs again in the following scene (p. 88). In giving his formal orders for the dinner (III, 1), he uses the polite form (p. 123): "Pour vous, ma fille, vous aurez l'œil sur ce que l'on desservira . . ."[26] Finally in V, 4, where the father's tone is frankly abusive, we find *tu* (pp. 192–194): "Ah! fille scélérate! fille indigne d'un père comme moi! c'est ainsi que tu pratiques les leçons que je t'ai données?"

In the case of Oronte—Julie (*Pourc.*), there is a similar hesitation. It is in the polite form that the father first orders his daughter to desist from her amorous demonstrations (II, 6, pp. 300–301): "Ah, ma fille! Ôtez-vous de là, vous dis-je . . . Non: rentrez là dedans . . . Rentrez, vous dis-je." As Julie fails to obey, the *vous* gives way to a threatening *tutoiement* (". . . si tu ne rentres tout à l'heure, je . . ."), which continues for the rest of this scene. In III, 7, Oronte greets his

[25] Cf. *supra*, pp. 240f.

[26] Cf. *supra*, p. 240, and note 23.

supposedly wayward daughter in a tone of abuse (p. 332): "Ah! infâme que tu es!" But in his next two speeches (the reason for the change is not apparent) he uses *vous*: "Taisez-vous! vous êtes une impertinente, et je sais mieux que vous ce qui en est . . . Taisez-vous! vous dis-je. Vous êtes une sotte." Then (p. 334), asserting his parental authority ("Et je veux, moi, tout à l'heure, que tu prennes le Seigneur Éraste"), and threatening ("Je te donnerai sur les oreilles"), he returns to the familiar form. In the final formal commands, we have again the use of *vous* (p. 335): "Donnez-moi votre main . . . Çà, votre main, vous dis-je."

The only scenes in which Géronte addresses Hyacinte (*Scap.*, III, 9, 10) offer, so far as the use of the pronouns is concerned, an exact parallel to the dialogue between Argante and Octave.[27] Here, as there, the father begins with a formal and somewhat solemn *vous* (p. 510: "Allons, ma fille, venez chez moi. Ma joie auroit été parfaite si j'y avois pu voir votre mère avec vous"), which gives way to a perhaps more normal *tu* when he adopts an argumentative tone (p. 512: "Tu veux que je tienne chez moi une personne qui est aimée de ton frère, et qui . . .").

Finally, we have to consider the rather complicated case of Argan and Angélique (*Mal. im.*). When Argan first addresses his daughter, the formal *vous* is quite in keeping with the gravity of the occasion (I, 3, p. 289—he is about to speak to her on the subject of her betrothal): "Approchez, Angélique; vous venez à propos: je voulois vous parler." In I, 5, he continues in the same serious tone (p. 293): "O çà, ma fille, je vais vous dire une nouvelle, où peut-être ne vous attendez-vous pas," etc.). Presently, however, he changes to *tu* (p. 295: ". . . mais on m'a dit que j'en serois content, et toi aussi"), a change which is perhaps to be interpreted as expressive of fatherly tenderness due to the daughter's cheerful concurrence in his plans for her. The familiar form is then maintained until the father is suddenly surprised by Angélique's change of countenance (p. 297):

[27] Cf. *supra*, p. 239.

"Qu'est-ce? vous voilà toute ébaubie?" When he next has occasion to address his daughter, it is under the influence of great excitement produced by his altercation with Toinette, and we have again the *tutoiement*[28] (p. 305): "Angélique, tu ne veux pas m'arrêter cette coquine-là? Si tu ne me l'arrêtes, je te donnerai ma malédiction." In II, 3, in presenting the feigned music-teacher, Argan uses only *vous* (p. 343): "Venez, ma fille; votre maître de musique est allé aux champs, et voilà une personne qu'il envoie à sa place pour vous montrer." Again, when solemnly introducing Thomas Diafoirus, he uses the formal *vous* (II, 5, p. 350): "Allons, saluez Monsieur." Similarly, p. 353: "Mettez-vous là, ma fille," and p. 368: "Allons, ma fille, touchez dans la main de Monsieur, et lui donnez votre foi, comme à votre mari." But upon the daughter's persistent refusal, he pronounces his ultimatum with the stern *tu* of parental authority (p. 373): "Écoute, il n'y a point de milieu à cela: choisis d'épouser dans quatre jours, ou Monsieur, ou un convent." In the last scene of the play (III, 14), the *tutoiement* expresses tender affection (p. 433): "Viens. N'aye point de peur, je ne suis pas mort. Va, tu es mon vrai sang, ma véritable fille; et je suis ravi d'avoir vu ton bon naturel." If then, as in the case of Harpagon—Cléante,[29] we assume *vous* to be the normal form, we must again attribute to the *tu* quite different values, according to the different circumstances under which it is used.

It is evident, then, from what has been said in this and in the preceding section, that the majority of Molière's fathers use both *tu* and *vous* in addressing their sons and daughters, and that they pass rather easily from one form to the other. The causes underlying these changes may in most cases, though not always, be readily inferred from the context, and are generally to be found in the speaker's momentarily changed attitude toward the person addressed. The individual cases are so varied that the principles which determine the fathers' choice of *tu* or

[28] Cf. *supra*, p. 243, the explanation suggested for Orgon's exceptional *tutoiement* of Mariane.

[29] Cf. *supra*, pp. 240–241.

vous cannot be formulated in a way that would make them applicable, without exception, to all the plays. But it is possible, I believe, to discern certain general tendencies to which many of the cases appear to conform: certain typical circumstances and certain characteristic attitudes on the part of the father are more likely to lead to the use of *vous*, certain others to the use of *tu*. Thus *vous* regularly occurs when the father's tone is sarcastic or ironically polite. It is also used to reflect a coldly distant mood or an attitude of restrained severity. Finally the polite form is common in colorless commands and in circumstances of unusual solemnity (this latter tendency might explain the fact that Monsieur Jourdain uses only *vous* to his daughter, as he happens to address her only upon the rather solemn occasion of her betrothal). On the other hand, we generally find the *tutoiement* when the father's tone is threatening or frankly abusive, or when he asserts his parental authority (two notable exceptions are the cases of Lycarsis—Myrtil and Sganarelle—Célie).[30] *Tu* is also the form used to emphasize affection and fatherly tenderness. Aside from the cases which illustrate these general tendencies, it seems that either *tu* or *vous* may be the normal form, and the reasons why one is used in preference to the other are not ordinarily apparent.

MOTHER TO SON OR DAUGHTER

While, as we have just seen, the fathers easily pass from *tu* to *vous* or from *vous* to *tu* in addressing their children, in the case of the mothers, on the contrary, there is no example of such change. This is, to be sure, only natural. Molière's mothers, few in number, have in general a less clearly individualized personality than have his fathers, and much less frequently do the situations in which they are placed lead them to change from one tone to another. In the case of the mothers, the element of parental authority does not play a conspicuous part, and doubt-

[30] Cf. *supra*, pp. 238–239 and 242–243.

less this largely accounts for the fact that, with two exceptions, *vous* is the only form used.

We find the polite form in the following instances: Madame Pernelle to Orgon (*Tart.*), Elmire to Damis (*ibid.*—Damis is a stepson), Lucette and Nérine to their imaginary children (*Pourc.*),[31] Aristione to Ériphile (*Am. magn.*), Madame Jourdain to Lucile (*Bourg. g.*), the Countess to the young Count (*Ctesse d'Escarb.*),[32] Philaminte to Armande and to Henriette (*F. sav.*), Béline to Angélique (*Mal. im.*—stepdaughter).

The *tutoiement* occurs but once in actual dialogue, namely when Madame de Sotenville tenderly commends the deportment of Angélique (*G. D.*, II, 8, p. 563): "Embrasse-moi aussi, ma fille. Las! je pleure de joie, et reconnois mon sang aux choses que tu viens de faire."[33] But to this example should be added the passage in which Mélicerte quotes the advice once given her by her mother (*Mélic.*, vv. 365–370): "Ma fille, songe à toi," etc.[34]

BROTHERS AND SISTERS

Vous is used without exception. It seems unnecessary to enumerate the cases.

GRANDPARENT TO GRANDCHILD

There is only one case: Madame Pernelle uses *vous* to Damis and to Mariane (*Tart.*).

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[31] Lucette's Gascon (or Languedocien—cf. *Grands Écrivains* edition, VII, p. 304, note 4) *beny* is doubtless intended to be an imperative second plural, as this is the form she uses also in addressing both the children together (p. 311): "Beny, Françon, beny, Jeanet, beny, toustou, beny, toustoune, beny fayre beyre à un payre dénaturat . . ." Nérine likewise, in her Picard dialect, uses *vous* to her Madelaine: "Venez, Madelaine, me n'ainfain, venez-ves-en ichy faire honte à vo père . . ."

[32] The Count is only a small boy, but the circumstances and his mother's manner are quite formal (Sc. 7, p. 586): "Comte, saluez Madame. Faites la révérence à Monsieur le Vicomte. Saluez Monsieur le Conseiller."

[33] It will be recalled that in this same scene, and speaking in the same tone, Monsieur de Sotenville also addresses his daughter in the familiar form, though with him the *vous* appears to be more normal (cf. *supra*, p. 243).

[34] We shall see later, however, that the *tutoiement* is rather extensively used in this play.

UNCLE OR AUNT TO NEPHEW OR NIECE

Vous is the only form used: Damis to Orphise (*Fâch.*), Sganarelle to Lucrèce (*Am. méd.*), Cléante to Damis (*Tart.*), Ariste and Bélise to Henriette (*F. sav.*).

COUSINS

In the case of Magdelon and Cathos (*Préc. rid.*), we find reciprocal *tutoiement* throughout. One might at first suppose that this is because the two girls live together and are very intimate, but, in view of the fact that, as we have seen, *vous* is the exclusive form used between brothers and sisters, it seems also possible to explain the use of *tu* in this case as a precious affectation.[35]—In *Crit. Éc. d. f.*, Uranie uses *tu* to Élise, but the latter does not reciprocate; we may perhaps accept the explanation offered by a note in the *Grands Écrivains* edition:[36] "Auger a fait remarquer qu'Uranie tutoie Élise et n'en est pas tutoyée, ce qui suppose une différence d'âge entre les deux cousines, et explique aussi comment, dans toute la discussion qui va suivre, le ton de la première est plus sérieux, celui de la seconde plus vif et plus léger."—In *Pr. d'É.*, the Princess always addresses her cousins Aglante and Cynthie in the polite form, and is always so addressed by them (here, in spite of the relationship, there is a difference of rank).—Finally, Célimène and Éliante (*Mis.*) use the reciprocal *vous* throughout.

PARENTS-IN-LAW TO CHILDREN-IN-LAW

Only *vous* occurs: Monsieur and Madame de Sotenville to George Dandin (*G. D.*), Madame Pernelle to Elmire (*Tart.*). To these cases might be added Polidore's use of *vous* to his intended daughter-in-law Ascagne (*Dép. am.*, vv. 1623ff.: "Approchez-vous, ma fille: un tel nom m'est permis," etc.),

[35] Cf. *infra*, p. 278f.
[36] P. 312.

and the desire expressed by Madame Jourdain to have a son-in-law to whom she shall be able to say: "Mettez-vous là, mon gendre, et dînez avec moi" (*Bourg. g.*, III, 12, p. 146).

BROTHERS-IN-LAW AND SISTERS-IN-LAW

Here again we find the reciprocal *vous:* Chrysalde and Enrique (*Éc. d. f.*), Dom Juan and Dom Carlos (*D. Juan*), Orgon and Cléante (*Tart.*), Bélise and Ariste and their sister-in-law Philaminte (*F. sav.*). The only exception is Dom Alonse's use of *tu* in an outburst of extreme anger, when he recognizes in Dom Juan the man who has wronged his sister (*D. Juan*, III, 4, p. 153): "Ah! traître, il faut que tu périsses" (Dom Carlos, on the other hand, preserving his outward calm, addresses his brother-in-law in the polite form).

GUARDIAN TO WARD

The relation of guardian to ward is somewhat similar to that of parent to child. There are two cases in question, in one of which *tu* appears to be the normal form, in the other *vous.* Sganarelle (*Éc. d. m.*) addresses Isabelle in the familiar form throughout (cf. II, 1, 3, 7, 9, 10; III, 1), with the exception of I, 2, where *vous* occurs several times in a severe or threatening tone (v. 89: "Mais vous, je vous défends, s'il vous plaît, de sortir;" vv. 129–130:

> "Taisez-vous.
> Je vous apprendrai bien s'il faut sortir sans nous;"

v. 231: "Rentrez, pour n'ouïr point cette pratique infâme").

The other guardian, Arnolphe (*Éc. d. f.*), on the other hand, normally addresses his ward as *vous* (cf. I, 3; II, 4, 5; III, 1, 2; V, 9). There are two exceptions. In vv. 946–947 he angrily apostrophizes Agnès, who is not present:

> "Voilà, friponne, à quoi l'écriture te sert;
> Et contre mon dessein l'art t'en fut découvert."

Again, Arnolphe uses an affectionate *tu* in tenderly imploring her love (vv. 1580ff.):

> "Va, petite traîtresse,
> Je te pardonne tout et te rends ma tendresse," etc.

But when she rebuffs him, he becomes angry and returns to the polite form (vv. 1607ff.):

> "Ah! c'est trop me braver . . .
> Et vous dénicherez à l'instant de la ville," etc.

MASTERS, MISTRESSES AND PERSONS OF HIGHER STATION TO SERVANTS AND OTHERS OF LOWER STATION[37]

Although the familiar form is here by far the more common, there are so many exceptions and special cases that it seems best to subdivide this section according to the exact status of the persons addressed. I shall therefore consider in turn, first the various types of male servants and others of lower station, and then the various types of females. As regards actual contemporary usage, there seems to be little doubt that servants were commonly addressed in the familiar form. According to Livet,[38] "On tutoyait les valets, les suivantes." In the *Folle Querelle*, Alcipe objects to the *tutoiement* of Pylade by Oreste in *Andromaque*, holding it highly improper that the latter should address Pylade "comme s'il estoit son escuyer ou son valet de chambre."[39]

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[37] Dauzat's statement (p. 166) is again inexact and quite inadequate: ". . . les valets sont toujours tutoyés par leurs maîtres;" at the bottom of the preceding page, to be sure, he notes that Molière's Précieuses use *vous* to their servant. Schliebitz remarks (p. 41) that, in addressing persons of lower station, *tu* is indeed the rule, but easily changes to *vous*, a change which is often to be explained by a scornful, reproachful or angry tone. He proceeds to refer to a number of passages illustrating the use of *vous* in each of these tones. Schliebitz's interpretation of these cases is in the main satisfactory so far as it goes, but they require a fuller and more detailed analysis.

[38] *L.c.*, III, p. 756.

[39] Ed. Jacob, p. 38. The valet and the "femme de chambre" who appear in the *Folle Querelle* are, in fact, regularly addressed as *tu*. A few exceptions occur in formal commands or in an angry tone. This, as we shall see, accords in general with Molière's usage.

Valets.—As a rule, *tu* is the only form used by masters in addressing their own valets: Éraste to Gros-René (*Dép. am.*), Valère to Mascarille (*ibid.*), Lélie to Gros-René (*Sgan.*), Valère to Ergaste (*Éc. d. m.*), Éraste to La Montagne (*Fâch.*), Damis to L'Espine (*ibid.*), Alceste to Du Bois (*Mis.*), Adraste to Hali (*Sic.*), George Dandin to Colin (*G. D.*), Cléante to La Flèche (*Av.*), Cléonte to Covielle (*Bourg. g.*), Octave to Silvestre (*Scap.*).

In the case of four valets, all of whom have a quite clearly individualized personality and take rather an active part in the dialogue, the master's normal *tu* is varied by an occasional change to the plural form. This change is especially frequent when the master's tone is very angry or threatening, and sometimes has a tinge of mock politeness. It occurs as follows:

In *Ét.*, I, 2, Lélie cuts short his valet's sermonizing with an impatient *vous* (v. 47): "Ah! trêve, je vous prie, à votre rhétorique:" in v. 50 he immediately returns to the usual *tutoiement*. In III, 4, angry because Mascarille has slandered Célie, he again uses *vous* (v. 1034): "Ah! bon, bon, le voilà: venez çà, chien maudit;" likewise v. 1036, but in vv. 1045–1049 he returns to the familiar form, which, with the exception of one more threatening outburst (v. 1051: "Ah! je vous ferai bien parler d'une autre sorte"), continues to the end of the scene. The *vous* of v. 1223 is of course used because Lélie does not recognize his valet, who is masked.[40]

Dom Juan (in the play of that name) three times addresses Sganarelle in the polite form. The first case is analogous to the the first quoted above from *Ét.* (I, 2, p. 90): "Holà! maître sot, vous savez que je vous ai dit que je n'aime pas les faiseurs de remontrances."[41] In II, 5, impatient at Sganarelle's objection to the proposed change of clothes, the master says (p. 133):

[40] A few editions have in v. 710 "Laissez-moi," and in v. 1446 "Mais n'appréhendez plus," but the text of the original edition has in each of these cases the familiar form.

[41] In the cancelled edition of 1682 and in the 1734 edition, we find, at the end of III, 1, another example of the same thing: "Ah! maître sot, vous allez d'abord aux remontrances."

"Allons vite, c'est trop d'honneur que je vous fais, et bien heureux est le valet qui peut avoir la gloire de mourir pour son maître." Perhaps we might consider that, by the use of this *vous*, Dom Juan jestingly raises the valet to his own level and thus emphasizes the "honor." Dom Juan's third *vous* occurs in what seems to be a friendly and half-amused reproof (IV, 7, p. 184—Sganarelle has just put some food in the corner of his cheek and his master, pretending that the swelling is due to an abscess, is about to lance it): "Attends: voyez[42] comme il étoit mûr. Ah! coquin que vous êtes."

Amphitryon once varies the normal *tutoiement* by momentarily adopting the threatening *vous* (*Amph.*, vv. 1573–1574): "Ah! vous voilà[43] . . . Je vous apprendrai de me traiter ainsi" (Mercury-Sosie has repeatedly insulted him); he immediately returns to the familiar form (v. 1578): "Tu me le demandes, maraud?" Jupiter, impersonating Amphitryon, uses only *tu* to Sosie.

In *Scap.*, II, 3, we find in the mouth of Léandre the *vous* of anger, at first ironically polite (v. 443): "Ah, ah! vous voilà. Je suis ravi de vous trouver, Monsieur le coquin." Then, threateningly drawing his sword (p. 444): "Vous faites le méchant plaisant. Ah! je vous apprendrai . . ." But a moment later, trying to strike Scapin, he resumes the use of the normal *tu:* "Ce que tu m'as fait, traître?"

La Grange and Du Croisy use only *vous* to their respective valets, but there is no reason to suppose that this is their normal form, as, in the only scene in which they happen to address them (*Préc. rid.*, Sc. 13), their tone is one of angry threat (p. 110): "La Grange: C'est bien à vous, infâme que vous êtes, à vouloir faire l'homme d'importance. Du Croisy: Voilà qui vous apprendra à vous connoître."

Arnolphe (*Éc. d. f.*) regularly uses the polite form in

[42] This "voyez" is not necessarily addressed to Sganarelle in particular.

[43] Cf. *Grands Écrivains* edition, p. 448, note 3: "Cet "Ah vous voilà!" s'adresse, avec le *vous* ironique, comme le vers 1574, à Sosie seul. Amphitryon n'attend nullement et n'aperçoit pas encore les deux officiers."

addressing Alain: cf. v. 223 (angry), v. 225 (formal command), vv. 1614–1619 (command). The only instance of *tu* occurs in a rather threatening tone (v. 396): "Tu veux prendre la fuite!"[44] It is perhaps worthy of note that, in the *dramatis personæ,* Alain figures, not as a simple "valet," but as a "paysan, valet d'Arnolphe."

Célimène addresses her valet Basque only in giving a formal command (*Mis.*, v. 532): "Hé bien! faites monter." Though Basque is called a "valet," his functions seem to be rather those which, in other plays, are attributed to the "laquais."[45]

Furthermore the familiar form is generally used to valets by persons of higher station other than their own masters. It is used exclusively by Hippolyte, Anselme,[46] Pandolphe and Léandre in addressing Mascarille (*Ét.*), by Lélie to Ergaste (*ibid.*), by Lucile to Gros-René (*Dép. am.*—quoted by Gros-René), by Albert and Lucile to Mascarille (*ibid.*), by Horace to Alain (*Éc. d. f.*—in the dialogue imagined by Arnolphe, IV, 4), by Alceste to Basque (*Mis.*), by Harpagon to La Flèche[47] (*Av.*), by Dorante to Covielle (*Bourg. g.*), by Géronte and Octave to Scapin (*Scap.*). In the last named play, in the sack scene (III, 2), Scapin causes himself to be addressed in the familiar form not only by the imaginary soldiers, who are supposed to recognize him as Géronte's valet (p. 498), but also by the imaginary Gascon swashbuckler, who does not so recognize him (pp. 494–495): "Jé té vaille un louis," etc.

In a number of cases where both *tu* and *vous* are used to valets by persons other than their masters, *tu* is undoubtedly the normal form and the occasional *vous* is due to a momentarily changed attitude. Thus, in *Dép. am.*, I, 4, Éraste more often addresses Mascarille as *tu;* cf. v. 242 (friendly: "Touche: nous

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[44] The 1734 edition here indicates specifically "A Alain, qui veut s'enfuir."

[45] Cf. *infra*, p. 257.

[46] In a few editions the "Laisse-moi" of v. 246 reads "Laissez-moi;" cf. *supra*, note 40.

[47] In this case, to be sure, we find also the abusive *on* in place of the direct form (I, 3, p. 62): "Hors d'ici tout à l'heure, et qu'on ne réplique pas," etc. Cf. *supra*, note 18.

n'avons plus sujet de jalousie''), vv. 251, 267, v. 277 (threatening: ''Tu penses fuir?''), v. 280 to the end of the scene. The *vous* of v. 240 reflects a conciliatory manner: ''Vous nous fuyez bien vite! Hé quoi? vous fais-je peur?'' In v. 244, ''vos heureux desseins'' probably means ''de toi et de ton maître.'' In vv. 272, 273, it is the *vous* of anger: ''Vous en avez menti . . . Vous êtes un coquin;'' similarly in v. 278: ''Ah! vous raillez, infâme.''

Mercury (*Amph.*) maintains throughout a bullying attitude toward Sosie and always uses *tu* with the exception of one change to a threatening *vous* (vv. 1748–1749: ''Ah! vous y retournez! Je vous ajusterai l'échine'').

In *Scap.*, I, 4, Argante, angered by Scapin's repeated impertinences, addresses him as *vous* (p. 435): ''Je vous dis que cela sera;'' on the following page, it is the ironical *vous:* ''Je vous remercie.'' In the same scene, Argante first addresses Silvestre in a sarcastic tone (p. 428): ''Ah, ah! vous voilà donc, sage gouverneur de famille, beau directeur de jeunes gens . . . Vous avez suivi mes ordres vraiment d'une belle manière;'' then, becoming impatient, he returns to the normal *tutoiement:* ''Tu ne dis mot, coquin, tu ne dis mot.'' His only other use of *vous* to Silvestre may be attributed to anger (III, 5, p. 504): ''Vous vous êtes accordés, Scapin, vous, et mon fils, pour me fourber, et vous croyez que je l'endure?''

In *Ét.*, Célie[48] normally uses the familiar form to Mascarille (cf. vv. 153, 164, and all of V, 7). The *vous* which occurs in v. 162 (''Je vais en peu de mots vous les découvrir tous''[49]) and in v. 172 (''Je vais vous enseigner ce que vous devez faire'') may be explained, I believe, as including the master Lélie. A similar explanation might be offered for Zerbinette's exceptional *vous* to Scapin (*Scap.*, III, 1, p. 487): ''C'est ce que je veux croire, puisque vous me le dites'' (in reply to Scapin's assurance that his master's intentions are quite honorable).

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[48] Cf. *infra*, p. 266.

[49] The 1682 and 1734 editions read: ''te les découvrir.''

There remain three cases involving both *tu* and *vous* in which the use of *vous* seems to be due, or partly due, to the fact that the speaker is not fully aware that the person addressed is the valet of another. Thus Trufaldin (*Ét.*) at first supposes Mascarille to be the emissary of Léandre, and addresses him in the polite form (cf. vv. 795, 798, 824–825). But when he impatiently dismisses him, he uses *tu* (v. 828): "Va, sans causer davantage." From the beginning of Act IV, Trufaldin knows him as one who has offered to enter his household as a servant, and addresses him for the rest of the play in the familiar form.

In *Sic.*, Hali first presents himself to Dom Pèdre as a virtuoso (Sc. 7, pp. 250–251), and later (Sc. 12, pp. 265ff.), as a Spanish gentleman. In both these scenes, he is addressed by the Sicilian as *vous*. When the latter recognizes the imposture (Sc. 8, p. 256), he at first uses the angry and threatening *vous* ("Ah! fourbe, que je vous y trouve"), but a moment later, changes to *tu:* "Laisse-moi faire, je t'attraperai sans courir."

In the sack scene of *Scap.* (III, 2), Scapin makes the imaginary Swiss, who is not supposed to know him as a valet, address him first as *vous* (p. 496: "Dites-moi un peu fous, Monsir l'homme, s'il ve plaist . . ."), and then, beating him, in the familiar form, or rather in a mixture of the two forms[50] ("Montre-moi fous, te dis-je . . .").

In a few cases valets are addressed only in the polite form by persons of higher station other than their own masters. The Sganarelle of *Éc. d. m.* addresses Ergaste but once, and in a scornful tone (vv. 512ff.): "Tenez, dites à votre maître . . ." In *D. Juan,* somewhat similarly, Elvire's *vous* to her husband's valet reflects an attitude of scornful impatience (I, 3, p. 95): "Hé bien! Sganarelle, parlez! Il n'importe de quelle bouche j'entende ces raisons." Hyacinte (*Scap.*), unlike Zerbinette, uses only *vous* in addressing Scapin; this difference in the girls' usage is doubtless to be explained by a difference in their character: Hyacinte is by nature more shy and more reserved than

[50] We find the same mixture in Mascarille's Swiss jargon (*Ét.*, vv. 1814ff.: "Alle fous pourmener, sans toi rire te moi," etc.

Zerbinette. Philaminte, administering a lesson in manners to Vadius's valet Julien, adopts the scornful *vous* (*F. sav.*, v. 1390): "Apprenez, mon ami, que c'est une sottise . . ."[51] The *vous* used by Andrès to Mascarille (*Ét.*, V, 3), and the *vous* used by Monsieur and Madame Jourdain to Covielle (*Bourg. g.*, IV, 3; V, 6) are of course to be explained by the fact that in each case the valet is disguised and hence unknown to the speaker.

Lackeys.—The lackeys have a much less clearly individualized personality than have the valets. Therefore the remarks addressed to them are usually less personal in character, and there is less occasion for change in the form of address. The *vous* to lackeys is in some cases due to anger, but in others it is probably to be interpreted as an excess of refinement, since it is chiefly used by ladies who affect or ape the manners of "personnes de qualité." Thus it is used by Magdelon to Almanzor (*Préc. rid.*), by Uranie to Galopin (*Crit. Éc. d. f.*),[52] by the Countess to Criquet (*Ctesse d'Escarb.*), and by Monsieur de Pourceaugnac, impersonating a lady of quality, to an imaginary "petit laquais" (III, 2, p. 323): "Ah! petit fripon, que de coups je vous ferai donner tantôt!"

On the other hand, the familiar form is used in the following cases: the Marquis to Galopin (*Crit. Éc. d. f.*),[53] Dom Juan to La Violette (*D. Juan*), Harpagon to Brindavoine and La Merluche (*Av.*—except in the miser's formal instructions regarding the dinner[54]), Monsieur Jourdain to his two lackeys (*Bourg. g.*), the Countess to Jeannot (*Ctesse d'Escarb.*—Jeannot is Monsieur Tibaudier's lackey, on whom perhaps she rather looks down; we have seen that she uses *vous* to her own lackey Criquet), Bélise to Lépine (*F. sav.*).

Coachman-Cook.—Harpagon uses both *tu* and *vous* in addressing Maître Jacques (*Av.*), but *tu* is probably the normal

[51] We shall see that Philaminte uses *vous* to her own "servante" Martine.

[52] There is one exception in the 1674, 1682 and 1734 editions, which read "Approche-le" where the original text has "Approchez-le" (Sc. 4, p. 331).

[53] Just as Alceste uses *tu* to Basque, who is, by his own mistress, addressed in the polite form (cf. *supra*, p. 254).

[54] Cf. *supra*, pp. 240, 244.

form. He first speaks to him in giving instructions for the dinner,[55] and uses the polite form (III, 1, p. 125): "Ho çà, maître Jacques, approchez-vous, je vous ai gardé pour le dernier." Then, assuming a more personal tone, he changes to *tu:* "Dis-moi un peu, nous feras-tu bonne chère?" The *tutoiement* continues (with the exception of an impatient "Taisez-vous"—p. 126) until p. 133, when we find again the polite form: "Pourrois-je savoir de vous, maître Jacques, ce que l'on dit de moi?" (is this *vous* to be interpreted as ironically polite or as due to a confidential manner calculated to elicit the desired information?). The *vous* of p. 136 is clearly that of anger: "*En le battant.* Vous êtes un sot, un maraud, un coquin, et un impudent . . . Apprenez à parler." Cléante addresses Maître Jacques exclusively in the familiar form, as does Valère after the latter has laid aside his rôle of "domestique."

"Domestiques."—The "domestique" may be a distinctly higher type of servant, and one who is entitled to some consideration. Such are, in fact, the two characters who are thus qualified in *Méd. m. l.* and in *Av.*[56] In *Méd. m. l.*, Valère is addressed in the polite form, not only by Sganarelle and Martine, but also by his master Géronte. In *Av.*, Harpagon does not happen to address Valère after the latter has laid aside his mask. In addressing him as his "domestique," he uses *tu* throughout (even in giving his orders for the dinner, though here he uses the polite form to both his children and to all the other servants[57]), with one possible exception (*viz.*, I, 5, p. 86: "Ne bougez, je reviens tout à l'heure"—this might very well be

[55] Cf. *supra*, pp. 240, 244, 257.

[56] Cf. the *Grands Écrivains* edition, VI, p. 33, note 3: "*Domestique*, au dix-septième siècle, se disait de toute personne engagée, dans quelque position, même élevée, que ce fût, au service de quelqu'un. Molière n'a pas jugé nécessaire de déterminer plus nettement le titre qui attache Valère à Géronte. Par ce nom même qui lui est donné et par son costume . . . le personnage se distingue bien d'un simple valet." Cf. also *ibid.*, VII, p. 56, note 1 (apropos of the Valère in *Av.*): "Nous n'avons pas besoin de dire qu'ici le mot [de domestique] n'est pas synonyme de valet, mais est pris au sens plus large qu'il avait au dix-septième siècle; c'est, on le verra, à titre d'intendant que Valère est entré dans la maison d'Harpagon."

[57] Cf. *supra*, pp. 240, 244, 257.

addressed to both Valère and Élise, or to Élise alone, but the 1734 edition has the indication: "A Valère"). This use of the familiar form is perhaps due to Harpagon's particular affection for his "domestique," who is the only member of his household to make even a pretence of flattering him. When the situation changes, and Harpagon's friendly tone is replaced by one of violent abuse, the *tutoiement* is maintained (V, 3, 4). The fact that Élise, Mariane and Anselme use *vous* to Valère does not concern us here, since none of them addresses him as Harpagon's "domestique."

Court Jesters.—The Princess of Elis normally addresses Moron in the familiar form, but, angered by his insinuation that she is in love with Euryale, she changes to *vous* (*Pr. d'É.*, IV, 5, pp. 204–205): "Moi, je l'aime? O Ciel! je l'aime? Avez-vous l'insolence de prononcer ces paroles? Sortez de ma vue, impudent, et ne vous présentez jamais devant moi . . . Retirez-vous d'ici, vous dis-je, ou je vous en ferai retirer d'une autre manière."

The situation in *Am. magn.* is similar, though a little more complicated. Here again, the *tutoiement* is evidently Ériphile's normal form in addressing Clitidas. Thus, in II, 2, she begins (p. 409): "Approche. D'où viens-tu?" But, becoming angry, or rather, perhaps, feigning anger, she changes to *vous* (p. 412): "Vous êtes un insolent de venir ainsi surprendre mes sentiments. Allons, sortez d'ici," etc. After pardoning him, she still uses the polite form, and likewise when she warns him, "sur peine de la vie," never to speak of what he has learned. Then, assuming a confidential tone, she resumes the use of *tu* (p. 413): "Sostrate t'a donc dit qu'il m'aimoit?" At the end of the scene, again admonishing him, she again uses *vous:* "Souvenez-vous au moins, si vous êtes sage, de la défense que je vous ai faite." In V, 1, she uses *tu* throughout. Moron is addressed in the familiar form by Aglante, Iphitas and Euryale. Sostrate uses *tu* to Clitidas, but the astrologer Anaxarque uses *vous*.

Tutors.—Euryale, Prince of Ithaca, uses *tu* to his "gouverneur" Arbate (*Pr. d'É.*), but the Countess addresses her son's

"précepteur" Monsieur Bobinet in the polite form (*Ctesse d'Escarb.*).

"Confidents."—Dom Garcie (in the play of that name) uses only *tu* to Dom Lope, but to Dom Alvar he uses both *tu* and *vous*, more often the latter. He first addresses him in the familiar form (v. 1240—perhaps due to extreme emotion?): "Sans mourir te le puis-je bien dire?", but immediately changes to *vous* (v. 1243): "Ah! sur ce que j'ai vu ne me contestez point."[58] *Vous* also occurs in v. 1249 ("Dom Alvar, laissez-moi, je vous prie") and in v. 1482 ("Ah! Dom Alvar, je vois que vous avez raison"). Elvire uses only *vous* to Dom Alvar.

Squire.—Elvire addresses Dom Pèdre, "écuyer d'Ignès," in the familiar form (*D. Garc.*).

Page.—Sostrate, in an aside, apostrophizes in the familiar form the boy Chorèbe, "de la suite de la princesse" (*Am. magn.*).

"Homme d'Intrigue."—Sbrigani (*Pourc.*) is addressed as *tu* by Oronte (except in II, 3, when he is disguised as a Flemish merchant) and by Éraste. Monsieur de Pourceaugnac, who knows Sbrigani only as an obliging friend, naturally uses the polite form. The Premier Médecin speaks to him once, and uses *vous*.

Litter-Bearer.—Mascarille, impersonating a marquis, uses *tu* to the "porteur de chaise" (*Préc. rid.*).

Peasants.—Two of these peasants have more individuality than the others. Lucas (*Méd. m. l.*), Jacqueline's husband, seems to be, for the time being at least, a member of Géronte's household. He is addressed in the familiar form by Géronte. Sganarelle, in the rôle of physician, normally uses *vous* to Lucas, but when the latter will not allow him to handle his wife's breasts, he adopts an angry and threatening *tu* (p. 80): "As-tu bien la hardiesse de t'opposer au médecin? . . . Je te donnerai la fièvre."

The functions of Lubin, "paysan, servant Clitandre," (*G. D.*), seem to be similar to those of a valet. His master

[58] The 1734 edition reads: "Ne me conteste point."

addresses him as *tu*. George Dandin is not at first aware of Lubin's identity, and speaks to him in the polite form (I, 2, pp. 510–513): "Vous n'êtes pas d'ici, que je crois?" etc. But when he meets him again, he feels better acquainted, and uses *tu* (II, 5, pp. 554–556): "Écoute, mon ami," etc.

The other peasants all play an insignificant part in the action. Dom Juan addresses the pious beggar Francisque with a condescending *tu* (*D. Juan*). To Pierrot he uses only *vous*, but here his manner is threatening (II, 3, pp. 123–124): "Qu'est-ce que vous dites? . . . Attendez-moi un peu . . . Ah! je vous apprendrai."—Sganarelle, posing as a doctor, uses the polite form to the peasants Thibaut and Perrin (*Méd. m. l.*).—Similarly the Premier Médecin in *Pourc.* uses *vous* to a peasant who comes to consult him.

"Suivantes."—These may be considered as the female counterparts of the valets. With one exception, they are always addressed in the familiar form by their mistresses: Marinette by Lucile (*Dép. am.*), Célie's "suivante" (who is a widow) by Célie (*Sgan.*), Lisette by Lucinde (*Am. méd.*), Cléanthis by Alcmène (*Amph.*), Claudine by Angélique (*G. D.*), Dorine by Mariane (*Tart.*). The exception is Andrée (*Ctesse d'Escarb.*), whose mistress uses only *vous* (it will be remembered that the Countess also uses the polite form to her lackey Criquet).

Furthermore the "suivante" is invariably called *tu* by her mistress's lover: Marinette by Éraste (*Dép. am.*), Lisette by Clitandre (*Am. méd.*), Claudine by Clitandre (*G. D.*), Dorine by Valère (*Tart.*).

As for the husband addressing his wife's "suivante," Amphitryon (in the play of that name) uses *tu* to Cléanthis, while George Dandin uses only *vous* to Claudine. It is true that in the latter case, the husband's manner is one of frank abuse (*G. D.*, I, 6, p. 531: "Taisez-vous, carogne que vous êtes!" etc.).

There are two cases of dialogue between a "suivante" and her mistress's father. In the case of Sganarelle to Lisette (*Am. méd.*), it is impossible to say which is the normal form. There is no sudden change from *tu* to *vous* or vice-versa, but each form

is used in three scenes: *tu* in I, 6 (p. 315: "Dis donc vite"), III, 4 (p. 342: "Dis-moi donc ce que c'est"), III, 5 (p. 344: "Oui, fais"); *vous* in I, 3 (pp. 310–311: "Ne m'en parlez point"), II, 1 (pp. 318–319: "Taisez-vous . . . Chut. N'offensez pas ces Messieurs-là . . . Voulez-vous vous taire? vous dis-je"), II, 2 (p. 320: "Allons, faites donner des sièges . . . De quoi donc connoissez-vous monsieur?").

Orgon, in addressing Dorine, normally uses the *vous* (cf. *Tart.*, all the first part of II, 2, v. 1307, v. 1821), which he abandons for the *tutoiement* only under the influence of extreme anger. In II, 2, having repeatedly admonished her to hold her peace, he finally bursts forth (v. 551): "Te tairas-tu, serpent, dont les traits effrontés . . .?" This threatening *tu* continues to the end of the scene, once varied, to be sure, by the indefinite subject pronoun (v. 567: "Donc de ce que je dis on ne fera nul cas?").

By other persons of higher station, the "suivantes" are invariably addressed as *vous:* Lisette by Sganarelle (*Éc. d. m.*), Lisette by Monsieur Tomès (*Am. méd.*), Dorine by Madame Pernelle, Elmire, Tartuffe and Monsieur Loyal (*Tart.*).

If we compare the forms used to the "suivantes" with the forms used to the valets, the male servants to whom the "suivantes" most nearly correspond, we observe two differences: in the first place, persons addressing the "suivantes" change much less frequently from *tu* to *vous* and the reverse than do persons addressing the valets (this is evidently due to the fact that, in the case of the "suivantes," there are fewer situations capable of provoking such change); in the second place, the polite form is more generally used to the "suivantes" than to the valets by persons other than their masters and mistresses.

"Servantes."—Here there is even less uniformity. In the *Préc. rid.*, Marotte is addressed exclusively as *vous* (by Magdelon, by Cathos and, as is perhaps less to be expected, by Gorgibus).—To Georgette (*Éc. d. f.*) Arnolphe once uses *tu* (v. 397: "Si tu bouges"[59]), and once *vous* (in a formal command,

[59] The 1734 edition here has the indication: "A Georgette."

v. 1710: "Faites-la-moi venir"). Horace, in the dialogue imagined by Arnolphe (IV, 4), is made to address Georgette in the familiar form.—Harpagon uses only *vous* to Dame Claude (*Av.*), but he addresses her only in giving his instructions for the dinner (III, 1[60]).—In *Tart.*, Madame Pernelle uses only *vous* to Flipote.

Nicole (*Bourg. g.*) is addressed only in the familiar form by Madame Jourdain, by Lucile and by Cléonte. From Monsieur Jourdain, *tu* is probably the normal form, though there are a number of exceptions. He quotes himself as using *vous* in a formal command (II, 4, p. 89): "Quand je dis: Nicole apportez-moi mes pantoufles" etc. In III, 2 (p. 99), he begins with a formal "Écoutez," but immediately changes to the familiar form: "Qu'as-tu à rire?" etc. In the following scene, we have the ironical *vous* (p. 103): "Ouais, notre servante Nicole, vous avez le caquet bien affilé pour une paysanne." When he again addresses her, it is in the familiar form (p. 106): "Et toi, sais-tu bien comme il faut faire pour dire un U?" Here he is speaking naturally and without emotion, and this *tu* is maintained to the end of the linguistic lesson. Then, another ironical *vous* (p. 107: "Ouais, ce maître d'armes vous tient fort au cœur"), followed immediately by a return to the normal *tu* ("Je te veux faire voir ton impertinence tout à l'heure. Tiens"). There are two other examples of the *vous*, each in a tone of rather angry reproof (III, 6, p. 124: "Ouais, vous êtes bien impertinente;" III, 12, p. 145: "Taisez-vous, impertinente. Vous vous fourrez toujours dans la conversation").

In *F. sav.*, Philaminte addresses Martine ("servante de cuisine") angrily and uses only *vous* (vv. 428–430: "Quoi? je vous vois, maraude?" etc.). Bélise, on the other hand, uses only the familiar form: though treating the servant with disdain, she nevertheless has the patience to explain her solecisms to her (cf. v. 483: "De *pas* mis avec *rien* tu fais la récidive"). *Vous* is apparently the form normally used by Chrysale in addressing Martine (cf. II, 5). The only exception is at the

[60] Cf. *supra*, pp. 240, 244, 257, 258.

end of II, 6, where the master's *tutoiement* accompanies a particularly affectionate tone (vv. 507–510):

> "CHRYSALE: Va, ne l'irrite point: retire-toi, Martine.
> PHILAMINTE: Comment? vous avez peur d'offenser la coquine? Vous lui parlez d'un ton tout à fait obligeant?
> CHRYSALE: Moi? point. Allons, sortez. Va-t'en, ma pauvre enfant."[61]

Toinette (*Mal. im.*) is throughout addressed as *tu* by Angélique.[62] Béline at first uses *vous* (I, 6, p. 309): "Pourquoi donc est-ce que vous mettez mon mari en colère? . . . Écoutez, Toinette, si vous fâchez jamais mon mari, je vous mettrai dehors." But these remarks are mainly for Argan's benefit, and perhaps do not quite represent the wife's real attitude. In III, 12, when Argan is thought dead, she addresses Toinette in a friendly, confidential tone, as *tu* (p. 429): "Que tu es sotte, Toinette, de t'affliger de cette mort! . . . Va, va, cela n'en vaut pas la peine." Similarly p. 430: "Il faut, Toinette, que tu m'aides à exécuter mon dessein," etc. With Argan himself, the *tutoiement* is perhaps normal, but there are numerous exceptions. In I, 2, the *tu* is used in a tone of frank abuse (pp. 285–286): "Ah, chienne! Ah, carogne! . . . Tu m'as laissé . . ." At the end of the scene, as his tone moderates somewhat, he changes to *vous* (p. 288): "Taisez-vous, ignorante, ce n'est pas à vous à contrôler les ordonnances de la médecine." In the following scene, we have the *vous* used in a formal command (p. 289): "Donnez-moi mon bâton." In I, 5, Argan first reproves his servant with an angry *tu* (p. 298): "De quoi te mêles-tu, coquine, impudente que tu es?" Then, as the dispute waxes hotter, he changes to the plural form (p. 301): "Mais je vous dis que je veux qu'elle exécute la parole que j'ai donnée;" likewise p. 303: "Je vous dis que je n'en démordrai point." Finally, completely losing his self-control, he pursues her with threatening abuse (p. 304): "Ah! insolente, il faut que

[61] Schliebitz (p. 42) calls attention to this scene.

[62] The only exception is in a variant (1682), which the editors of the *Grands Écrivains* edition consider to be a "faute probable" (p. 290, note 1).

je t'assomme . . . Viens, viens, que je t'apprenne à parler.'' The *tu* of the following scene reflects a similar state of wrath (p. 310): ''Ah! coquine, tu veux m'étouffer.'' In II, 2, he again begins with an angry *tu* (p. 340: ''Parle bas, pendarde'' etc.), but a moment later, in giving formal commands, he uses *vous* (p. 342): ''Appelez Angélique . . . faites-la venir . . . Allez-vous-en voir, vous, si ma femme est habillée.'' In III, 1, speaking naturally and without emotion, he addresses Toinette in the familiar form (p. 391: ''Tu as raison''), which is likewise used throughout in III, 7, 9, 11. When the servant is disguised as a doctor, Argan of course addresses her as *vous* (III, 8, 10).

Nurses.—In *Méd. m. l.*, Géronte uses only *vous* to Jacqueline, but it is in each instance the *vous* of ironical politeness[63] (II, 1, p. 69: ''Ouais! Nourrice, ma mie, vous vous mêlez de bien des choses!'' and p. 72: ''Peste, Madame la Nourrice! comme vous dégoisez! Taisez-vous, je vous prie: vous prenez trop de soin, et vous échauffez votre lait''). Sganarelle, posing as a doctor, addresses Jacqueline in the polite form. In *Scap.*, on the other hand, Géronte uses only the familiar form in addressing his daughter's nurse Nérine.

''Confidentes.''—Ascagne uses only *vous* to Frosine (*Dép. am.*), who is in no wise to be regarded as a servant, but rather as a companion of equal status.[64] The polite form is likewise used by Ériphile in addressing Cléonice (*Am. magn.*). Mélicerte, on the other hand, uses *tu* to her ''confidente'' Corinne (*Mélic.* —in this play the *tutoiement* is in general much more freely used than in *Am. magn.*).

In *D. Garc.*, Elvire's usage to Élise is somewhat similar to that of Dom Garcie to Dom Alvar:[65] both forms are used, and the *tu* especially in passages that are rather more intimate and

[63] It will be remembered that Géronte uses *tu* to Jacqueline's husband Lucas (cf. *supra*, p. 260).

[64] In the classic tragedy, on the other hand, as exemplified by Racine, *tu* is conventionally used to ''confidents'' and ''confidentes,'' even when there is no real difference of rank between the speaker and the person addressed (cf. Dauzat, p. 169). It is, as we have seen, the *tutoiement* of Pylade by Oreste which provokes the discussion in the *Folle Querelle* (cf. *supra*, p. 232).

[65] Cf. *supra*, p. 260.

confidential. Thus, in I, 1, we have twice *vous* (v. 100: "Ah! ne m'avancez point cette étrange maxime;" v. 151: "Ainsi donc empêchez qu'au Prince on ne la livre"), once *tu* (v. 112: "Et sans déguisement je te dis ma pensée"). In II, 6, when, in Dom Garcie's presence, she questions Élise about the letter, she uses *vous* (vv. 594–595):

> "Le billet que tantôt ma main avoit tracé,
> Répondez promptement, où l'avez-vous laissé?"

Similarly vv. 608–609. But in III, 1, and IV, 2 (in both these scenes she is speaking to Élise alone and in confidence), she uses *tu*. Finally, in IV, 8, we have again the more formal *vous* (vv. 1432–1433):

> "Faites un peu sortir la personne chérie . . .
> Allez, vous m'entendez: dites que je l'en prie."

Élise is addressed by Ignès in the polite form, but by Dom Garcie as *tu*.

"Femmes d'Intrigue."—Frosine (*Av.*) is addressed only in the familiar form by Cléante and by Élise. Mariane uses *vous* to her in III, 4, but in III, 6, and in IV, 1, she uses *tu*. The reason for this change is not apparent. Harpagon first addresses her as *vous* (II, 3, p. 104: "Attendez un moment. Je vais revenir vous parler"), but with this one exception, he uses only *tu* (cf. II, 5; III, 5). Nérine (*Pourc.*) is called *tu* by Julie.

"Esclaves."—Neither Célie (*Ét.*) nor Isidore (*Sic.*) is to be regarded as a domestic, and neither is treated as such by the other characters. To Célie, *vous* only is used by Lélie, by Hippolyte and by Andrès. Trufaldin, before he recognizes in her his long lost daughter,[66] twice addresses her as *vous* (vv. 127–128:

> "Que faites-vous dehors? et quel soin vous talonne,
> Vous à qui je défends de parler à personne?"

and v. 184: "Rentrez, et ne prenez jamais cette licence"), and once in the familiar form (v. 139: "Quoi? te mêlerois-tu d'un

[66] Cf. *supra*, p. 241.

peu de diablerie?"). It is thus difficult to say which should be considered normal.

Isidore is addressed only in the polite form by both Dom Pèdre and Adraste.

Peasant Girls.—There remain the two peasant girls of *D. Juan,* both of whom are flatteringly addressed as *vous* by the hero.

SERVANTS AND OTHERS OF LOWER STATION TO MASTERS, MISTRESSES AND PERSONS OF HIGHER STATION

Vous is of course always the normal form, but there are a number of cases in which an exceptional *tu* occurs. These exceptional cases may, for the most part, be grouped according to certain typical situations which give rise to them.

In a number of cases, the familiar form is used in an angry or ironical aside, or in an ironical apostrophe to a person who is not actually present. Such a *tutoiement* reveals the contempt which the speaker really feels for a person of higher station, but which he would not dare to express openly in the latter's presence. Thus, in *Ét.,* Mascarille complains to Léandre of his treatment at the hands of Lélie (vv. 731–740): "Oui, je te ferai voir, batteur que Dieu confonde," etc. Similarly, v. 1071: "Pousse, pousse, bourreau, tu fais bien tes affaires" (ironical aside); vv. 1675–1676:

> "Ah chien! ah double chien! mâtine de cervelle!
> Ta persécution sera-t-elle éternelle?"

(referring to another scheme unwittingly thwarted by Lélie, who is not present). In one scornful aside, to be sure, Mascarille apostrophizes his master as *vous* (vv. 1579–1580):

> "Ah! vous serez rossé, Monsieur de l'Arménie,
> Qui toujours gâtez tout"

but this *vous* expresses mock reverence for "Monsieur de l'Arménie."—In the same play, v. 239, we find the scornful

tutoiement used by Mascarille to Anselme: "MASCARILLE: Laissez-moi faire. ANSELME: Adieu. MASCARILLE: Que le Ciel te conduise!"[67]—There is also an ironical aside in which Mascarille addresses Léandre in the familiar form (v. 785): "Oui, je te vais servir d'un plat de ma façon."—In *Av.*, Frosine similarly apostrophizes Harpagon, who is no longer present (II, 5, p. 120): "Que la fièvre te serre, chien . . ."—Sbrigani (*Pourc.*) apostrophizes Monsieur de Pourceaugnac with the same ironical benediction that we found above in the mouth of Mascarille (III, 5, p. 330): "Que le Ciel te conduise!"—Scapin (in the play of that name), in an aside, apostrophizes Géronte in the familiar form (III, 2, p. 493): "Tu me payeras l'imposture."

In two cases, a valet, in the act of beating or attacking a person of higher station, addresses the latter as *tu*. Here the *tutoiement* reflects the speaker's momentary ascendancy over the person addressed. Thus, in *Ét.*, Mascarille, beating his master at Trufaldin's behest, uses *tu* (v. 1587): "Garde-moi bien cela."—In *Fâch.*, the valet La Rivière, though speaking in a quite different tone, uses the familiar form as he attacks Damis with intent to defend his master (vv. 789–790):

> "Avant qu'à tes fureurs on puisse l'immoler,
> Traître, tu trouveras en nous à qui parler."

There is a *jeu de scène* for which Molière seems to have had an especial predilection, as he used it three times. A servant, or other person of lower station, rushes on the stage, and, pretending to be unaware of the presence of his superior, bemoans the sad fate of the latter in a tearful apostrophe. The *tutoiement* used in these apostrophes reflects the speaker's feigned deep emotion. In each case the speaker, upon feigning to realize for the first time the presence of the person addressed, immediately returns to the normal *vous*. Thus Lisette (*Am. méd.*) suddenly

[67] The 1666 and 1673 editions read "Laisse-moi faire," which would be natural, if, like the end of the verse, this remark is ironical and spoken aside. At the end of the verse, most of the impressions from 1674 to 1773 read ". . . vous conduise!"—it might then be spoken aloud and without ironical intent.

appears before Sganarelle (I, 6, p. 314): "Ah, malheur! Ah, disgrâce! Ah, pauvre Seigneur Sganarelle! où pourrai-je te rencontrer . . . Ah, misérable père! que feras-tu, quand tu sauras cette nouvelle?"—In *Pourc.*, Sbrigani similarly apostrophizes Oronte (III, 6, p. 331): "Pauvre Oronte, que je te plains! Que diras-tu? et de quelle façon pourras-tu supporter cette douleur mortelle?"—Again, in *Scap.*, Scapin pretends not to see Géronte (II, 7, p. 475): "O Ciel! ô disgrâce imprévue! ô misérable père! Pauvre Géronte, que feras-tu?"

Likewise due to the influence of feigned emotion, but uttered under quite different circumstances, is the *tutoiement* in Scapin's mournful apostrophe of Léandre (*Scap.*, II, 7, p. 480): "Hélas! mon pauvre maître, peut-être que je ne te verrai de ma vie, et qu'à l'heure que je parle, on t'emmène esclave en Alger," etc.

In addition to these rather typical situations, there are several special cases in which *tu* is used by an inferior to one of higher station. In *Ét.*, Mascarille, disguised as a Swiss innkeeper and pretending not to know his master, addresses Lélie with a mixture of *tu* and *vous*[68] (v. 1814): "Alle fous pourmener, sans toi rire te moi;" likewise vv. 1816, 1818.

The two Gypsies of *Mar. for.* use both *tu* and *vous* to Sganarelle (Sc. 6). In their professional fortune-telling, they address him in the familiar form (pp. 53–54): "Oui, mon bon Monsieur, nous voici deux qui te la dirons," etc. But when they have finished, and he asks them if he is in danger of being cuckolded, they hesitate and say (p. 55): "Cocu, vous? . . . Vous, cocu?"

In *Amph.*, Sosie of course does not know, until the end of the play, who Mercury really is. He first addresses the god as *vous* (vv. 327–328):

> "Tudieu! l'ami, sans vous rien dire,
> Comme vous baillez des soufflets!"

Vous is again used in vv. 331–332, but in v. 337 he changes to the familiar form (Mercury so addresses him and the blows

[68] Cf. *supra*, p. 256.

received seem to establish an intimacy between them): "Que t'importe?" The *tutoiement* is maintained throughout the play, until the valet finally learns his double's identity. Then he becomes (perhaps ironically) polite (vv. 1880–1881):

> "Ma foi, Monsieur le Dieu, je suis votre valet:
> Je me serois passé de votre courtoisie."

But when Mercury has flown away into heaven, and Sosie feels himself no longer in danger of immediate punishment, he returns to the use of *tu* (vv. 1886–1889): "Le Ciel de m'approcher t'ôte à jamais l'envie!" etc.

In the same play, Mercury, disguised as Sosie, pretends to take Amphitryon for a drunken intruder, and addresses him with a scornful and insulting *tutoiement* (III, 2).

PERSONS OF LOWER STATION TO ONE ANOTHER[69]

Valets, lackeys and other male servants of similar station regularly address one another in the familiar form. Thus *tu* is used by Ergaste to Mascarille[70] (*Ét.*), by Gros-René and Mascarille to one another (*Dép. am.*), by Sganarelle and Elvire's "écuyer" Gusman to one another (*D. Juan*), by Scapin and Silvestre to one another[71] (*Scap.*). There are two exceptions. In *D. Juan,* IV, 7, Sganarelle addresses with an ironically polite *vous* each of the two lackeys who keep snatching away his food (p. 185): "Mon assiette, mon assiette! tout doux, s'il vous plaît. Vertubleu! petit compère, que vous êtes habile à donner des assiettes nettes! et vous, petit La Violette, que vous savez présenter à boire à propos!"—We should expect Jeannot and Criquet (*Ctesse d'Escarb.*) to use the reciprocal *tutoiement.* Jeannot, to be sure, uses only *tu* to Criquet. The latter first

[69] Schliebitz merely states (p. 42) that persons of lower station use *tu* to one another.

[70] The *vous* of v. 1649 probably means "toi et ton maître."

[71] In II, 6, Silvestre, disguised as a "spadassin," is addressed by Scapin in the polite form. But Silvestre, in his disguise, uses *tu* to Scapin (p. 468): "Scapin, fais-moi connoître un peu cet Argante" (the 1674, 1682 and 1734 editions read "faites-moi . . .").

uses *vous,* in calling to him to come in (Sc. 3, p. 574: "Entrez, Jeannot"), and again, urging him to take the tip proffered by the Countess (p. 575): "Hé, prenez, Jeannot; si vous n'en voulez pas, vous me le baillerez." But a moment later, as Jeannot is about to withdraw, Criquet claims the money with a brusque *tu:* "Donne-moi donc cela . . . C'est moi qui te l'ai fait prendre."[72]

The *tutoiement* is also the form regularly used between valets or lackeys and female servants. Gros-René and Marinette (*Dép. am.*), Alain and Georgette (*Éc. d. f.*), Covielle and Nicole (*Bourg. g.*) use only *tu* to one another.—Marinette (*Dép. am.*) first addresses Mascarille in the familiar form (v. 1779): "Et tu crois que de toi je ferois mon galant?" but a moment later, she silences his teasing remarks with a scornful *vous* (v. 1794): "Taisez-vous, as de pique."—Lubin and Claudine (*G. D.*) normally use *tu* to one another, but there are two exceptions. In II, 1, Claudine refuses him a kiss with the ironically polite formula (p. 544): "Je suis votre servante."[73] In III, 3, Lubin, struck in the face by George Dandin, whom he believes to be Claudine, suddenly changes to a *vous* which might be considered as expressing his respect for the strength of her arm (p. 571): "Tubleu! comme vous y allez!"[74]—In *Ctesse d'Escarb.*, Andrée uses the polite form in calling to Criquet (Sc. 2, p. 565): "Laquais donc, et non pas Criquet, venez parler à Madame" (perhaps she is imitating the form of address used by her mistress.[75]).

In a few cases, the lack of reciprocity in the use of the pronouns is probably due to the fact that, though both of the speakers may be considered as servants, the station of one is somewhat inferior to that of the other. Thus, in *Pr. d. É.*, the tutor Arbate uses *tu* to the jester Moron, but the latter replies

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[72] Mascarille and Jodelet (*Préc. rid.*) address one another only when posing as nobles; cf. *infra*, p. 279.

[73] Cf. *infra*, p. 272, and note 76.

[74] Cf. (*supra*, p. 269) a similar phrase used by Sosie to Mercury.

[75] Cf. *supra*, p. 257.

with *vous*.—Similarly, in *Méd. m. l.*, Valère uses *tu* to Lucas, who replies with *vous*.—We should expect to find the same situation in the case of Valère and Maître Jacques (*Av.*). The latter indeed does use the polite form to the "domestique" except in an angry aside (V, 4, p. 194: "Tu me payeras mes coups de bâton"). But Valère, in his turn, uses *vous* throughout in III, 1 and 2, probably because most of the remarks he addresses to Maître Jacques are either scornful (*e.g.*, p. 128: "Est-ce que vous avez envie de faire crever tout le monde?") or ironically polite (*e.g.*, p. 137: "Ah! Monsieur maître Jacques, ne vous fâchez pas, je vous prie") or both. When later (p. 201) he uses *tu*, he has laid aside his rôle of "domestique."

In *D. Garc.*, Élise is addressed in the polite form by Dom Alvar, Dom Lope and Dom Pèdre, and so addresses both Dom Lope and Dom Pèdre. These are persons of inferior station with reference to the principal characters, but they are nevertheless persons of rank, and their usage is naturally not that of domestics.—In *Am. magn.*, the "confidente" Cléonice and the jester Clitidas use *vous* to one another.

The "femme d'intrigue" Frosine (*Av.*) uses *vous* to Maître Jacques, but her only remarks are of a formal character (III, 3, p. 139): "Savez-vous, maître Jacques, si votre maître est au logis? . . . Dites-lui, je vous prie, que nous sommes ici." Between Frosine and the valet La Flèche, who are apparently on more intimate terms, we find the reciprocal *tutoiement*. The only exception is in II, 4, where La Flèche uses a formula of ironical politeness (p. 105): "Je suis votre valet,[76] et tu ne connois pas encore le Seigneur Harpagon."—Sbrigani and Nérine, the male and female intriguers of *Pourc.*, address one another only as *vous*, but it is in a scene of mutual flattery (I, 2).

Sganarelle (*D. Juan*) addresses in the polite form Fran-

[76] Cf. *supra*, p. 271, and the *Grands Écrivains* edition, VII, p. 105, note 3: "Cette formule de refus est invariable en quelque sorte et ne se prête point d'ordinaire au *tutoiement:* elle y perdrait quelque chose de son ironie." But, cf., on the other hand *Impr.*, Sc. 3 (p. 410), where the singular occurs with the same meaning: "je suis ton valet," and the *Grands Écrivains* edition, VI, p. 548, note 4.

cisque[77] and Charlotte, but to Pierrot he uses a kindly *tu* (II, 3, p. 124): "Écoute, mon pauvre garçon, retire-toi, et ne lui dis rien."[78]

In the same play, the reciprocal *tutoiement* is used by the two peasants Pierrot and Lucas (in the dialogue quoted by Pierrot, II, 1, pp. 104–105). Pierrot and his sweetheart Charlotte likewise address one another in the familiar form, but in the quarrel between Charlotte and Mathurine, both the girls use *vous*.—The two Swiss of *Pourc.* use the reciprocal *tu*.

OTHER CASES IN WHICH PERSONS ARE ADDRESSED AS *TU*

In cases other than those which have already been enumerated, the use of *vous* reigns everywhere supreme. There are, however, a number of exceptions, and these may be grouped according to the situations in which they occur.

A normal vous *gives way to* tu *under the influence of anger or scorn.*—The pedant Métaphraste (*Dép. am.*) addresses Albert in the polite form, except that, in speaking Latin, he uses the singular pronoun (v. 669: "*mandatum tuum*"[79]). *Vous* seems to be the form normally used by Albert to Métaphraste, but when roused to anger by the pedant's interruptions, he changes to *tu* (v. 723): "Homme ou démon, veux-tu m'entendre sans conteste?" Likewise vv. 727–728:

> "Je serai le diable qui t'emporte,
> Chien d'homme!"

Then, calming somewhat, he returns to the polite form (vv. 731–732):

> "Je veux que l'on m'écoute,
> Vous ai-je dit vingt fois, quand je parle."

Finally, giving up in despair (v. 758): "Parbleu, tu te tairas!"

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[77] Except in certain variants. In III, 2, where the original text reads (p. 144) "Enseignez-nous un peu le chemin qui mène à la ville," the Amsterdam 1683 and Brussels 1694 editions have "enseigne-nous." A little farther on we find in the same editions (p. 146, note): "Va, va, jure un peu, il n'y a pas de mal."

[78] Cf. Chrysale to Martine (*supra*, p. 264).

[79] Cf. (*supra*, p. 237) Monsieur Diafoirus to his son.

In *Sgan.*, Célie, believing Lélie to be unfaithful, first addresses him as *vous* (v. 498): "Quoi? me parler encore? avez-vous cette audace?" As her indignation increases, she changes to the scornful *tutoiement* (v. 504):

> "Oui, traître! j'y veux vivre; et mon plus grand desir,
> Ce seroit que ton cœur en eût du déplaisir."

This is maintained throughout the following scene. When reconciled, Célie returns to what is presumably the normal *vous* (vv. 613–614):

> "Oui, vous croyant sans foi, j'ai pris, pour ma vengeance,
> Le malheureux secours de mon obéissance."

Célie's scornful *tu* is remarkable as being the only case[80] in which a *jeune première* addresses her lover in the familiar form. In all the other lovers' quarrels, only *vous* is used.[81]

The scene between Sganarelle and Marphurius (*Mar. for.*, Sc. 5) is not unlike that between Albert and Métaphraste. Sganarelle begins politely enough (p. 46): "Seigneur docteur, j'aurois besoin de votre conseil . . ." In spite of his rising anger at the doctor's evasive replies, he continues to use *vous* until, no longer able to control himself, he resorts to corporal punishment (p. 50): "Je te ferai changer de note, chien de philosophe enragé . . . Te voilà payé de ton galimatias, et me voilà content." Then, to give Marphurius a dose of his own medicine, he pretends to be reasonable, and, with this change of tone, returns to the use of *vous* (p. 51): "Corrigez, s'il vous plaît, cette manière de parler." Marphurius, for his part, likewise

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[80] In regard to the shepherdesses in *Mélic.*, cf. *infra*, p. 280.

[81] Voltaire's comment on the *Cid* (quoted in the Marty-Laveaux edition of Corneille's works, IV, p. 166, note) is interesting as showing what an eighteenth century dramatist considered to be the proper sphere of *tutoiement* on the stage: "On tutoyait alors au théâtre. Le tutoiement, qui rend le discours plus serré, plus vif, a souvent de la noblesse et de la force dans la tragédie; on aime à voir Rodrigue et Chimène l'employer. Remarquez cependant que l'élégant Racine ne se permet guère le tutoiement que quand un père irrité parle à son fils, ou un maître à un confident, ou quand une amante emportée se plaint à son amant . . . Mais jamais Achille, Oreste, Britannicus, etc., ne tutoient leurs maîtresses. A plus forte raison, cette manière de s'exprimer doit-elle être bannie de la comédie, qui est la peinture de nos mœurs. Molière en fait usage dans *le Dépit amoureux*, mais il s'est ensuite corrigé lui-même."

begins with a polite *vous,* but after the beating received, this gives way to an angry *tu* (p. 51): "C'est toi qui m'as traité ainsi" and so on to the end of the scene.

At the beginning of Sc. 4, in the same play, Pancrace, the Aristotelian doctor, is addressing someone who is off the stage and with whom he has been having a dispute. He begins with *vous* (p. 30: "Allez, vous êtes un impertinent, mon ami," etc.), but almost immediately, becoming more violent, he changes to *tu* (p. 31): "Oui, je te soutiendrai par vives raisons que tu es un ignorant." The remarks which he addresses to Sganarelle evidently serve in some measure to relieve his feelings, as he concludes in a milder tone, using *vous* again (p. 35): "Oui, ignorant que vous êtes, c'est comme il faut parler."

Orgon (*Tart.*) continues to address Tartuffe as *vous* even after he is aware of the latter's perfidy (IV, 7—but note, v. 1554, the contemptuous first plural: "Dénichons de céans, et sans cérémonie"[82]). But when the Impostor returns with the Exempt, this final blow makes Orgon's *vous* give way at last to the familiar form (v. 1864): "Traître, tu me gardois ce trait pour le dernier," etc.

In *Ctesse d'Escarb.*, Sc. 8, the quiet Monsieur Tibaudier challenges Monsieur Harpin (p. 594): ". . . Je vous ferai voir que je suis au poil et à la plume." To which the latter scornfully replies: "Tu as raison, Monsieur Tibaudier."[83] Though Monsieur Harpin does not actually address Monsieur Tibaudier as *vous*, we may assume that this is the form which he would use under normal circumstances.

The dialogue between Trissotin and Vadius (*F. sav.*, III, 3) furnishes a beautifully symmetrical example of change from the reciprocal *vous* to the reciprocal *tu*. The wit and the scholar begin by complimenting one another, using of course the polite form of address. But a quarrel ensues, and the mutual flattery

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[82] Cf. *supra*, note 19.

[83] Cf. the note to this passage in the *Grands Écrivains* edition: "Ce tutoiement est un trait qui achève de peindre l'humeur emportée de M. Harpin et son mépris pour le paisible M. Tibaudier."

gives way to mutual vilification. As their anger rises and their abuse becomes more violent, each adopts the contemptuous *tutoiement* (vv. 1019–1022):

> "TRISSOTIN: Va, va restituer tous les honteux larcins
> Que réclament sur toi les Grecs et les Latins.
> VADIUS: Va, va-t'en faire amende honorable au Parnasse
> D'avoir fait à tes vers estropier Horace."

This reciprocal *tutoiement* continues to the end of the scene.

It is again the scornful *tu* which we have in Argan's boast of what he would say to Molière if he were in the doctors' place (*Mal. im.*, III, 3, p. 403): "Crève, crève! cela t'apprendra une autre fois à te jouer à la Faculté."

As a final example of the *tu* of scorn I might mention here the contemptuous: "Ris donc, parterre, ris donc" of a "Monsieur du bel air" who is quoted by Dorante (*Crit. Éc. d. f.*, Sc. 5, p. 334). Though the pit is not properly a person, the speaker here assimilates it, by the community of its sentiments, to a single individual, and the case is quite similar to some of those just quoted.

Use of tu *in sarcastic or abusive asides or apostrophes.*—Lélie (*Sgan.*), who otherwise addresses Célie only in the polite form, uses *tu* in a bitter apostrophe (vv. 297–298):

> "Ah! quand mille serments de ta bouche infidèle
> Ne m'auroient pas promis une flamme éternelle . . ."

We have seen[84] that Célie uses the familiar form to her lover under the influence of violent indignation. She also so addresses him in an angry apostrophe (vv. 387ff.): "Est-il rien de plus noir que ta lâche action . . ." etc.

In *Éc. d. m.*, Sganarelle changes from *vous* to *tu* in a scornful aside addressed to her whom he supposes to be Léonor, but who is really Isabelle (vv. 900–902):

> "Vous en avez menti, chienne, ce n'est pas elle:
> De l'honneur que tu fuis elle suit trop les lois;
> Et tu prends faussement et son nom et sa voix."

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[84] *Supra*, p. 274.

In the same scene Sganarelle uses *tu* in a sarcastic aside addressed to Valère (vv. 911–914):

> "Ah! je te promets bien que je n'ai pas envie
> De te l'ôter," etc.

In an ironical apostrophe, Arnolphe (*Éc. d. f.*) addresses the old go-between in the familiar form (v. 536): "Puisse l'enfer payer tes charitables trames!" But it is not unlikely that he would still use the *tutoiement* if he were addressing her directly, as this is the form more often used to the "femmes d'intrigue."[85]

In *Impr.*, Molière, in an aside, uses *tu* to the impertinent marquis La Thorillière (Sc. 2, p. 406): "Je vous suis obligé. Que le diable t'emporte!"

Alceste (*Mis.*), disgusted by his friend Philinte's flattery of Oronte, relieves his feelings by sarcastic asides in which he uses the *tutoiement* (vv. 334–335):

> "La peste de ta chute! Empoisonneur au diable,
> En eusses-tu fait une à te casser le nez!"

and v. 338: "PHILINTE: Non, je ne flatte point. ALCESTE: Et que fais-tu donc, traître?"

Similarly George Dandin in a sarcastic aside addressed to Clitandre (*G. D.*, III, 5, p. 576): "Plût au Ciel qu'elle fût la tienne!"

The final words which Orgon addresses to Monsieur Loyal are probably not intended to be overheard by the latter (*Tart.*, vv. 1809–1810):

> "M. LOYAL: Jusqu'au revoir. Le Ciel vous tienne tous en joie!
> ORGON: Puisse-t-il te confondre, et celui qui t'envoie!"

In one case, the *tutoiement* used in apostrophe is due to emotion, but to an emotion quite different from that which determines the choice of the familiar form in the preceding cases. I refer to the words of Anselme's supposed inamorata Nérine, quoted by Mascarille (*Ét.*, vv. 224–226):

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[85] Cf. *supra*, p. 266.

> "Anselme, mon mignon, crie-t-elle à toute heure,
> Quand est-ce que l'hymen unira nos deux cœurs,
> Et que tu daigneras éteindre mes ardeurs?"

We are not told just who this Nérine may be.

Use of reciprocal tu *on the part of nobles.*—The reciprocal *tutoiement* is general among Molière's ridiculous *petits marquis.* This usage is evidently an affectation intended to emphasize their intimacy with one another.[86] Each of these young dandies, proud of his own *qualité*, would naturally wish to appear on intimate terms with other persons of quality. This use of the familiar form on the part of Molière's nobles certainly was based, to some extent at least, upon actual contemporary usage. Livet[87] says in this connection: "C'était une mode nouvelle entre les jeunes marquis; mais on en trouve rarement des exemples dans le monde sérieux," and quotes the Abbé de Bellegarde:[88] "L'usage du *tu* et du *toi* s'est introduit parmi les Prétieuses et une espece de *petits-maîtres* qui se traitent fort cavalièrement." But to show that the use of *tu* between friends was not exclusively confined to frivolous circles, Livet cites the case of Patru and d'Ablancourt, who so addressed one another in their letters. In Tallemant des Réaux's *Historiettes* (1657),[89] we find the Comte de Guiche addressed in the familiar form by M. de Chaudebonne, "qui estoit fort familier avec lui."[90] Molière himself twice expressly condemns this exaggeration of intimacy. In *Fâch.* (vv. 44–46), Éraste speaks of

> ". . . ces gens qui de rien veulent fort vous connoître,
> Dont il faut au salut les baisers essuyer,
> Et qui sont familiers jusqu'à vous tutoyer."

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86 Schliebitz (p. 41) calls attention to this usage.

87 *L.c.*, III, p. 756.

88 *Réflexions sur le ridicule*, 2e edit., 1697, p. 449.

89 Ed. de Monmerqué and Paris, II, pp. 267–270.

90 It is interesting to note that this custom seems to have obtained more than a century later, at the court of Louis XVI. Cf. *Rev. crit.*, 1918, 1 March, p. 100 ("Questions et Réponses"): "Se tutoyait-on au xviiie siècle? Cette mode paraît s'être introduite en France entre jeunes hommes du monde sous Louis XVI. Du moins Louis de Narbonne et ses amis se tutoyaient. Cependant les frères Lameth, tout frères qu'ils fussent, se disaient *vous*. Entre femmes, le tutoiement resta toujours rare."

and Célimène (*Mis.*, vv. 602–603), says of the bore Géralde, who is a social climber:

> "Il tutaye en parlant ceux du plus haut étage,
> Et le nom de Monsieur est chez lui hors d'usage."

The Marquis de Mascarille and the Vicomte de Jodelet (*Préc. rid.*, Sc. 11) normally address one another in the familiar form. *Vous* occurs exceptionally, but in any case their usage is throughout reciprocal. Mascarille greets his friend with the intimate *tu* (p. 99): "Ah! vicomte! Que je suis aise de te rencontrer!" and Jodelet replies: "Ah! marquis! Que j'ai de joie de te voir ici!" Their only departure from the *tutoiement* occurs when each emulously celebrates the exploits of the other (pp. 101–102): "JODELET: Vous ne m'en devez rien, Marquis; et nous savons ce que vous savez faire aussi . . . MASCARILLE: Il est vrai; mais vous étiez pourtant dans l'emploi avant que j'y fusse; et je me souviens que je n'étois que petit officier encore, que vous commandiez deux mille chevaux." But they immediately return to the use of *tu* (p. 102): "MASCARILLE: Te souvient-il, Vicomte, de cette demi-lune . . .? JODELET: Que veux-tu dire avec ta demi-lune?"

In *Fâch.*, the marquis Éraste is addressed in the familiar form by Lysandre, Alcandre, Alcippe and Dorante, (all *fâcheux* who affect familiarity with him—Alcandre is a viscount, and the others are presumably nobles). Éraste in return uses *tu* to Alcandre, Alcippe and Dorante (he does not happen to address Lysandre); a failure to return the *tutoiement* would doubtless have been felt as a deliberate affront. However, in reporting the dialogue which took place at the theatre between himself and a *fâcheux* ("un homme à grands canons"), Éraste makes the latter address him as *tu*, while he himself uses the polite form. The most interesting case is that of Éraste and Filinte (III, 4). They begin with a reciprocal *tutoiement*. But finally Filinte, angered by Éraste's rebuff, changes to a distant *vous* (vv. 767–769):

> "C'est fort mal d'un ami recevoir le service;
> Mais puisque je vous rends un si mauvais office,
> Adieu: vuidez sans moi tout ce que vous aurez."

And Éraste replies (v. 770): "Vous serez mon ami quand vous me quitterez." Thus we have here the exact reverse of what takes place in the quarrel between Trissotin and Vadius.[91]

In *Crit. Éc. d. f.,* the chevalier Dorante addresses the marquis throughout in the familiar form. The marquis consistently returns the *tu* with two possible exceptions. P. 337, he says: "Demandez-lui ce qui lui semble de *l'École des femmes:* vous verrez qu'il vous dira qu'elle ne lui plaît pas."[92] Similarly, p. 338: "Et que direz-vous de la marquise Araminte . . .?" Perhaps these questions might be considered as addressed to the whole company, but in each case it is Dorante who replies.

In *Impr.,* Molière, impersonating a ridiculous marquis, uses *tu* to Brécourt ("homme de qualité") and to De la Grange ("marquis ridicule"), each of whom returns the *tutoiement.*

Acaste and Clitandre, the marquises of *Mis.,* address one another exclusively in the familiar form.

Miscellaneous cases of tutoiement.—The unusually extensive use of the familiar form in the pastoral comedy *Mélic.* is probably due to the fact that the author felt that the *tutoiement* would be more fitting in the mouths of the proverbially simple shepherd folk. Between the shepherdesses Daphné and Eroxène, and beween them and their lovers Acante and Tyrène, the use of *tu* is throughout reciprocal. The shepherd Lycarsis is addressed in the familiar form by the shepherds Nicandre and Mopse.[93]

In the dispute between Amphitryon and Jupiter as to which is the real Amphitryon (*Amph.,* III, 5), Amphitryon uses the *vous* of violent abuse (v. 1722): "Fourbe, tu crois par là peut-être t'évader," etc. Jupiter, who remains calm and collected, uses

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[91] Cf. *supra,* pp. 275–276.

[92] The 1734 edition reads "Demande-lui" and "tu verras qu'il te dira . . ."

[93] Cf. (*supra,* p. 248) the use of *tu* to Mélicerte by her mother.

vous (v. 1736): "Point de façons, je vous conjure." But when he finally reveals himself in his divine glory, he addresses the mortal Amphitryon in the familiar form (v. 1890): "Regarde, Amphitryon, quel est ton imposteur," etc.—Similarly, the spurious Venus in *Am. magn.* uses *tu* to the mortal Aristione.

Harpagon addresses an imaginary thief as *tu* (*Av.*, IV, 7, p. 174): "Arrête. Rends-moi mon argent, coquin!"

In *Bourg. g.*, Covielle, disguised as a traveler, in translating the words of the Grand Turk's son, causes the latter to address him in the familiar form (IV, 3, p. 172): "N'as-tu point vu une jeune belle personne, qui est la fille de Monsieur Jourdain, gentilhomme parisien?" In this case, the *tutoiement* is probably used for its exotic effect.

INDIVIDUALS APOSTROPHIZING THEMSELVES

In a majority of the cases in which characters address themselves in the second person, *tu* is the only form used: Mascarille (*Ét.*), Mascarille (*Dép. am.*), Marinette (*ibid.*), Dom Garcie (*D. Garc.*), Arnolphe (*Éc. d. f.*), Sosie (*Amph.*), Sostrate (*Am. magn.*). Sganarelle (*Sgan.*) normally addresses himself in the familiar form (cf. vv. 257ff., 530–532); the "Doucement, s'il vous plaît" of v. 417 may be regarded as a mere formula.

The Sganarelle of *D. Juan* uses *tu* when addressing himself naturally (IV, 7, p. 186): Ah! pauvre Sganarelle, où te cacheras-tu?" But when he humorously puts into his own mouth words of reproach such as might have been used by his master, he uses the plural form (II, 2, p. 114): "Paix! coquin que vous êtes; vous ne savez ce que vous dites, et Monsieur sait ce qu'il fait." In the same way, Clitidas (*Am. magn.*), pretending to administer to himself a severe rebuke, uses *vous* (I, 2, p. 397): "Paix! impertinent que vous êtes. Ne savez-vous pas bien que l'astrologie est une affaire d'État . . . Taisez-vous, si vous êtes sage," etc.[94]

[94] Schliebitz (p. 49) notes the comic effect of this self-address in the polite form.

In the case of George Dandin, who is given to lecturing himself rather extensively, *vous* is the form more often used, *e.g.*, I, 1 (p. 508): "George Dandin, George Dandin, vous avez fait une sottise la plus grande du monde." Similarly I, 3 (p. 515); I, 7 (p. 538). The only exception is in a mournful aside (I, 4, p. 518): "Ah! George Dandin, où t'es-tu fourré?"

In general, when *vous* is used, the speaker may be said to assume or to pretend to assume a more detached and less subjective point of view. It is more as if another person were really speaking.

APOSTROPHES NOT ADDRESSED TO PERSONS

Here both *tu* and *vous* are used, and it is generally impossible to discover the principles which have determined the choice of one or the other. The cases may be grouped as follows:

Heaven is more often addressed in the familiar form. Thus Trufaldin (*Ét.*, v. 1386): "Sois béni, juste Ciel, de mon sort adouci;" Dom Garcie (*D. Garc.*, v. 1272): "O Ciel, donne à mon cœur des forces suffisantes" (likewise vv. 1872–1873); Sganarelle (*D. Juan*, II, 5, p. 133): "O Ciel . . . fais-moi la grâce . . .!"; George Dandin (*G. D.*, II, 8. p. 565): "O Ciel, seconde mes desseins, et m'accorde la grâce de faire voir aux gens que l'on me déshonore;" Anselme (*Av.*, V, 5, p. 199): "Ô Ciel! quels sont les traits de ta puissance!"; Tartuffe (*Tart.*, v. 1142): "O Ciel, pardonne-lui la douleur qu'il me donne!"

Arnolphe, on the other hand, in an apostrophe which is otherwise quite parallel to some of those just quoted, uses *vous* (*Éc. d. f.*, v. 1004): "Ciel, faites que mon front soit exempt de disgrâce."

Isabelle (*Éc. d. m.*), uses once *tu* (v. 802: "O Ciel, inspire-moi[95] ce qui peut le parer"), and once *vous* (v. 893: "O Ciel, dans mes desseins ne m'abandonnez pas"[96]), but in each case there are variant readings.

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[95] Var. 1673, 1674, 1682, 1734: "inspirez-moi."

[96] Var. 1664: "ne m'abandonne pas."

Fortune is addressed as *tu* by Mascarille (*Préc. rid.*, Sc. 15, p. 113): "O Fortune, quelle est ton inconstance!" and by Arnolphe (*Éc. d. f.*, vv. 1456–1457):

> "Ah! fortune, ce trait d'aventure propice
> Répare tous les maux que m'a faits ton caprice!"

When the latter elsewhere uses *vous* in addressing the personification of a very similar concept (*ibid.*, v. 1206: "Ah! bourreau de destin, vous en aurez menti"), this *vous* and the abusive epithet convey to the passage a more ludicrous and less romantic tone.

Mental or moral concepts.—Mélicerte addresses her heart as *vous* (*Mélic.*, vv. 361ff.: "Vous le voyez, mon cœur, ce que c'est que d'aimer," etc.), as does Sostrate (*Am. magn.*, I, 1, p. 388: "Ah! mon cœur, ah! mon cœur, où m'avez-vous jeté?").

Anselme apostrophizes his reason in the polite form (*Ét.*, v. 616: "Ah! vraiment, ma raison, vous seriez fort jolie!"), but Dom Garcie uses *tu* (*D. Garc.*, vv. 514–515:

> ". . . ma raison, renferme mes transports,
> Et rends-toi pour un temps maîtresse du dehors").

Mascarille addresses as *vous* each of the two conflicting impulses which strive for the mastery within his breast (*Ét.*, vv. 901–903):

> "Taisez-vous, ma bonté, cessez votre entretien;
> Vous êtes une sotte, et je n'en ferai rien.
> Oui, vous avez raison, mon courroux, je l'avoue."

Sganarelle similarly apostrophizes his honor (*Sgan.*, v. 432): "Dites-moi, mon honneur, en serez-vous plus gras?"

On the other hand, we find Dom Garcie's fury apostrophized as *tu* (*D. Garc.*, v. 1255): "Ma fureur, te peux-tu retenir?" The Princess of Elis addresses in the familiar form an unknown emotion within her heart (*Pr. d'É.*, IV, 6, p. 206: "Sors de mon cœur, qui que tu sois, ennemi qui te caches. Attaque-moi visiblement," etc.), and the Sganarelle of *D. Juan* uses *tu* to address the servile complaisance with which he reproaches himself (IV, 5, p. 179: "O complaisance maudite! à quoi me réduis-tu?").

In these cases where the speaker apostrophizes a wholly or partly personified abstract concept, it appears that *tu* is rather more likely to be used when the tone of the passage is more seriously romantic, as in the examples quoted from *D. Garc.* and *Pr. d'É.* The use of the less poetic *vous* seems to endow the abstract concept, so to speak, with a more corporeal existence, with a resultant heightening of the comic effect.

Animals.—The only example is Myrtil's use of *vous* to a caged sparrow (*Mélic.*, vv. 230–240).[97]

Material inanimate objects.—Anselme uses *vous* in apostrophizing his money (*Ét.*, vv. 651–652):

> "Enfin je vous raccroche,
> Mon argent bien-aimé: rentrez dedans ma poche."

Harpagon, on the other hand, the miser par excellence, whose money is for him the very breath of life, uses the more affectionate *tu* (*Av.*, IV, 7, pp. 174–175): "Hélas! mon pauvre argent, mon pauvre argent, mon cher ami! on m'a privé de toi," etc.

The song which Sganarelle addresses to his bottle makes use of the plural pronoun (*Méd. m. l.*, I, 5, p. 55:

> "Qu'ils sont doux,
> Vos petits glou-gloux!"),

but when, a moment later, he speaks to his bottle in caressing prose and in his own words, we find the familiar form (p. 57: "Ah! ma petite friponne! que je t'aime, mon petit bouchon!").

In *Mal. im.*, Toinette, disguised as a doctor, apparently addresses her patient's pulse first with the indefinite subject pronoun and then as *vous* (III, 10, p. 420): "Donnez-moi votre pouls. Allons donc, que l'on batte comme il faut. Ahy, je vous ferai bien aller comme vous devez. Hoy, ce pouls-là fait

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[97] Though it does not properly come within the scope of this study (cf. *supra*, p. 232), I may mention in passing Moron's amusing encounter with a bear which he addresses with the most obsequious politeness (*Pr. d'É.*, 2e Intermède, p. 162): "Ah! Monsieur l'ours, je suis votre serviteur de tout mon cœur," and which he finally honors as "Monseigneur" and "Votre Altesse." This scene reminds one of the progression of reverence to which the tailor's apprentices are inspired by Monsieur Jourdain's liberality (*Bourg. g.*, II, 5, pp. 96–97).

l'impertinent: je vois bien que vous ne me connoissez pas encore." It is of course possible to interpret the last two sentences as addressed to Argan and not to Argan's pulse, especially as Toinette goes on to ask: "Qui est votre médecin?"

CONCLUDING REMARKS

I have tried, in the various sections of the preceding analysis, to indicate briefly such conclusions as it seemed to me might fairly be drawn as to the usage in each case which I have considered. But I have especially tried to avoid unwarranted generalizations, and to refrain from forcing explanations which did not readily present themselves. In many cases it seemed safer simply to state the facts as I found them.

Obviously the nature of my subject and the manner in which I have conceived its treatment preclude the drawing of any startling general conclusions in regard to Molière's use of *tu* and *vous*. There are however two questions of a general character which naturally present themselves. Is there any evidence that the author's use of the pronouns of direct address underwent a change during the course of his dramatic career? If we are to be on the safe side, this question must, I believe, be answered in the negative,[98] except in so far as the general character of his later plays differs from that of his earlier ones. This brings us to the second question: is the usage different in the different types of plays? I have already mentioned the fact that the pastoral comedy *Mélicerte* differs considerably from the rest of the plays by its extensive use of the familiar form. But in the plays with a classical setting, and in those whose scene is laid in foreign countries, the usage is in general the same as in those which deal with contemporary French life. It furthermore seems impossible to discover any essential difference from the standpoint of the use of *tu* and *vous*, between the prose

[98] We have seen (cf. *supra*, note 16) that Schliebitz thinks he discerns such a change in the usage of parents to children, but that, even in this case, the facts hardly warrant his conclusion.

plays and the plays in verse. If a distinction were to be made, it would be rather between the plays and scenes in which the element of farce predominates and those which are conceived in a more sober vein. When petulant fathers are represented at odds with recalcitrant sons and daughters, or when irate masters threaten to trounce their impudent domestics, there is frequent sudden change from *tu* to *vous* and the reverse. If in the more serious comedies, such as the *Misanthrope* and the *Femmes savantes,* the *tutoiement* is comparatively rare, it is because the characters therein portrayed and the situations in which they are placed offer far less occasion for departure from the normal *vous* of civil intercourse.

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